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TORONTO, JULY, 1915.

[No. 2.

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# CANADIAN MUSIC TRADES JOURNAL

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Put within reach of NORDHEIMER dealers a player retailing proposition founded on a policy of seventy-five years duration. Knowledge and skill, coupled with patient, persistent effort for three quarters of a century, have achieved the desired result in the modern Nordheimer instrument.

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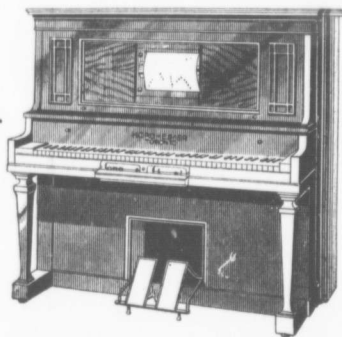
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Head Office, 15 King St. E., Toronto

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House of Nordheimer

Established 1840



## Player-Pianos That Sell

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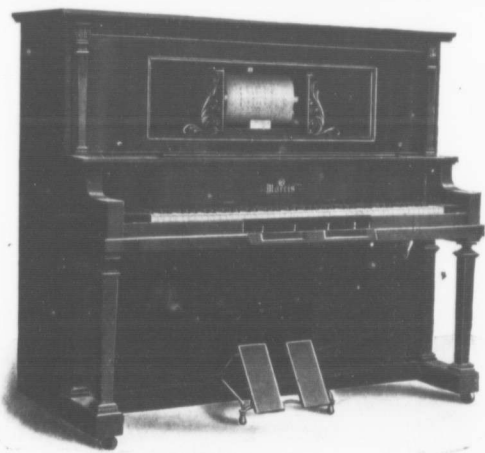
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¶ The marked success which gives the Gourlay

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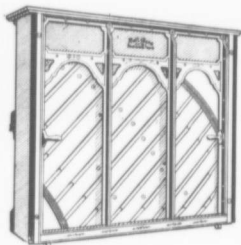


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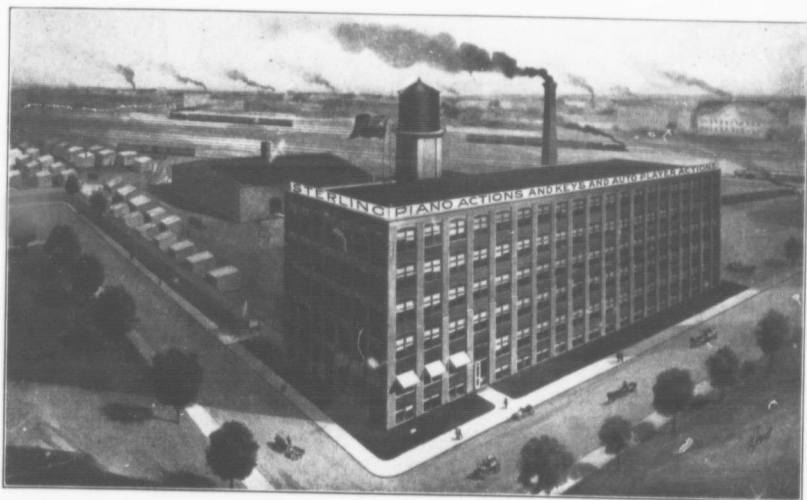
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**Y**OU cannot recommend to your customer a piano that is **too good**. We figure we can produce a piano that is **too good**. Thus the Newcombe dealer represents the goods in the making of which **quality** comes **first**—first not in a general theoretical way but actually in each instrument through every step of its manufacture.

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Style 20

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ESTABLISHED 1870  
TORONTO, CANADA

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## The Universal Music Company of Canada

are pleased to announce two important changes to take effect with the publication of the July Bulletin:—

### FIRST

METROSTYLE-THEMODIST and METRO-ART (hand-played) music rolls will replace the Themostyle, Themo-Art and Uni-Record rolls and the entire catalogue of these justly famous rolls will be open to the Canadian trade.

### SECOND

A reduction of from 40 per cent. to 50 per cent. will be made in the list prices of the various classes of music, and Metrostyle-Themodist and Metro-Art rolls will be available at the same prices as "Universal" and "Uni-record."

New catalogues are in course of preparation and will shortly be available.

The Metrostyle-Themodist Popular Edition Music Roll will make its initial appearance in the July Bulletin. This is a full length roll, having metal adjustable flanges—the Metrostyle phrasing line and Themodist accent perforations. It is a roll that is perfect in every detail and retails at thirty cents net.

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Outstanding Value among  
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WRIGHT PIANOS increase retail trade. Increased trade means more profit. More profit permits expansion. Expansion means still more profit. Don't procrastinate over allying yourself with the WRIGHT line.

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We employ no Travellers, doing business by mail. Order just what you need.

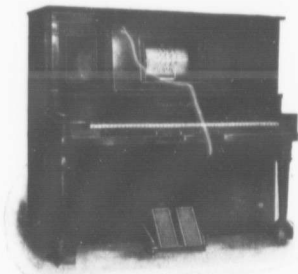
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### Against Dissatisfied Customers

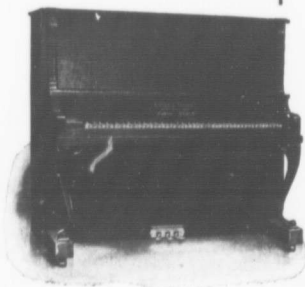
is secured by handling Evans Bros. Pianos and Players. The same amount of money you have to ask for an EVANS BROS. instrument cannot be invested anywhere in a piano to obtain better value. You make a return to your customer in absolute honest quality of dollar for dollar.

Your first step is to get an Evans Bros. sample on your floor. It will back up every one of your statements about excellence of tone, and construction; and the price will clinch the deal.

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**A**BSOLUTELY A1 Strings are necessary to secure the required tone. Upon this fact is based our policy of buying the finest materials obtainable for Bohne Strings and making them up with the utmost skill and care. Bohne Strings take the lead like Bohne Hammers.

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AND  
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Toronto - Canada

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of  
**Solo-Artist Records**  
and  
**Solodant Music Rolls**

In line with our policy to always give the music trades of this country the greatest possible efficiency in delivery, quality, and price we now announce the new price list of

**OTTO HIGEL**  
**SOLO ARTIST RECORDS**  
AND  
**SOLODANT MUSIC ROLLS**

which became effective July 1st, 1915.

The retail prices are as below:

\$2.00	Roll to be Sold for	\$1.40
1.75	" " " " "	1.25
1.50	" " " " "	1.00
1.25	" " " " "	.85
1.00	" " " " "	.70
.75	" " " " "	.55
.50	" " " " "	.35

### THIS 30 PER CENT. REDUCTION

will cause a big increase in music roll sales, and in sales of player pianos. The dealer can continue to give his customers the same high quality, correct arrangements and make more money.

## STAR MUSIC ROLLS

Clean Cut Perforations—Good Paper  
Spooled—Boxed—Labeled—Music  
correctly arranged—Retailers at

# 25 Cents

### The Star Music Roll

is the newest product of the Canadian player field. It is **cheap**, only in price. The retailer can recommend it. The Star Music Roll will not injure the Player Piano as cheaply made rolls do. The perforations are clean cut and will not choke the instrument with paper lint.

Better order the entire list as per the July Bulletin. The 62 pieces include such popular titles as:

Over the Hills to Mary  
Song of the Allies  
Highlanders Fix Bayonets  
Cavalleria Rusticana  
Humoresque  
The Rosary  
When My Ship Comes In  
Little Bit of Heaven  
It's Tulip Time in Holland  
Maple Leaf Forever  
Everybody Rag With Me  
Coronation  
For King and Country  
March on to Berlin

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**HAMMACHER, SCHLEMMER & COMPANY**

NEW YORK, since 1848

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## PATENT NOTICE.

Canadian Patent No. 124668 for musical apparatus owned by the Cable Company, Chicago, U.S.A. The initial working of the invention has commenced and the invention is for sale or use at a reasonable price. John H. Lendry, Bank of Hamilton Buildings, Hamilton, Canada.

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We manufacture fine calender coated silks and minisocks for Pouches and Pneumatics, and special fabrics for Bellows of every description.

Every kind of RUBBER TUBING is represented in our line including extra large sizes covered with HEAVY FRICTIONED TWILL, which is designed particularly to prevent splitting over connections.

SAMPLES and PRICES furnished on request.

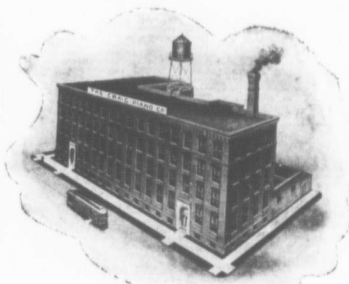
**"Superior" Piano Plates**

MADE BY

THE

**SUPERIOR FOUNDRY CO.**

CLEVELAND, OHIO, U.S.A.



OUR STYLE "A" PLAYER-PIANO IS  
A POPULAR INSTRUMENT. TRY IT.

**The Craig Piano Co.**

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ESTABLISHED 1856

**Getting Together**

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**WHAT** the honest dealer cannot forget—and what starts a man's business on the down grade if he does forget—is that when the Piano is sold the transaction is not closed. The buyer rightly expects value for his investment.

Right there is the "forte" of the Craig line. The presence of quality value for every dollar charged is so evident from the day of showing it to your prospect on through years of use, that you have the retail opportunity of the day in CRAIG Instruments.

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Imported French and also Domestic  
Bushing Cloth ——— Hammers.

**Soft Yellow Poplar Veneers**

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In the reproduction of the disc record the quality of the needle has a great deal to do with the quality of the tone. A poor needle not only produces a poor tone but is likely to damage the record.

You should explain this to your customer and emphasize the importance of making sure that a really good quality of needles is secured.

The Clarion needles are medium tone, made extra long to reduce to a minimum the mechanical sound of the playing. They are, in our opinion, equal to, if not superior to, any needle now on the market.

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Trade Price, 70c. per thousand (5 boxes)

(Trade prices plus equalization of transportation for Winnipeg and Calgary delivery)

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The No. 1 "Rex" Autoharp is made of choicest, selected hardwood with cedar top, finished in the natural color of that wood. Each harp has thirty strings and ten chords with the new covered bar system, complete with a neat case, pick, tuning key and Instruction Book (both in French and English).

List price, \$6.00

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1 Bundle

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**VIOLIN STRINGS**



Tested and warranted  
 Extra fine  
 Quality

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 № 118

made of  
 very Highest Grade  
 English Gut.

	RETAIL	TRADE
No. 118—E String, four lengths	15c.	\$3.00 a bundle (30 Strings)
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## A Happy Medium

**R**ELIANCE violin strings are well named. You surely can rely upon them to give service and quality of tone unsurpassed in many strings selling for more money.

**T**HE Reliance string is neither expensive nor cheap. It is a happy medium and enables you to give your customers something at a modest price that will give satisfaction and good tone.

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## CANADIAN MUSIC TRADES JOURNAL

Issued Monthly

In the interests of the Musical Industries in Canada, including Piano, Organ, Player Piano, Supply, Talking Machine, Musical Merchandise, Sheet Music and all kindred trades.

\$1.00 per year in Canada; 5s. in Great Britain; \$2.00 in other countries

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Residence phone Gerrard 2267

VOL. XVI.

TORONTO, JULY, 1915.

No. 2

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## A Farcical Neutrality

War Articles of Trade Paper Resented. Utterances of Alleged Neutrality  
Too Pro-German for Canadian Readers.

WHEN it is said that members of the trade throughout Canada strongly resent certain of the war editorials appearing in one or two of the United States music trade papers it is putting the case very mildly indeed. This Journal has never been in the habit of entering into controversies with its contemporaries, but when another trade paper departs from its legitimate field to devote considerable space to the world's situation as a result of the present war, and submits to Canadian readers such superficial and insidious comments, as has been done, it is high time for Canadian Music Trades Journal to protest. It would be nothing more than a waste of valuable space to attempt to deal with points raised by "The Music Trades" of New York, edited by Mr. John C. Freund, in an argumentative way. The absurdity of the statements hereinafter quoted is as obvious as is the fact that a lot of these articles have been beating all around the bush, and as a consequence, a lack of definiteness does not add to their interest.

The following statements, in which the italics are by this paper, appear all the more absurd in contrast to the treatment of the same subject by practically all the leading papers throughout the United States. If the "Music Trades" of New York imagines that its readers, whether Canadian or American, can believe its assumptions of neutrality, or read into its war articles anything else than what they really are it surely credits them with that docile credulity only found in the feeble-minded or unsophisticated and which may be the product of "Kultur" but is certainly not promulgated by civilized nations.

"The Music Trades" of New York, June 19, 1915, from a page article over the signature of John C. Freund.

"One of the issues made by Mr. Bryan is that we should abide by the treaties which we ourselves have made, and if any cause for friction arises between us and another government that we should allow a proper time—at least a year—for consideration before any ultimatum is devised or sent.

"Furthermore, that it is unreasonable for a

nation like ours, with its vast interests, to be thrown into a war with a powerful country like Germany, with which we have been on terms of friendship and good will from the very start, *because certain American citizens are so ill advised as to take passage on an English steamer laden down with contraband and munitions of war.*

"We admit that there are many who believe that the strong position we have assumed toward Germany is not justified unless we take an equally strong position with regard to the interference with our commerce and the breaches of international law, for which England is distinctly responsible.

"But even with all this, a large number will be found who, while agreeing in principle with much that Mr. Bryan has stated, admit their serious doubt as to his integrity of purpose in the position he has so suddenly assumed."

"The Music Trades" of New York, June 12, 1915, on the resignation of Secretary of State Bryan.

"Mr. Bryan's action will be acclaimed by those who believe that in the first note, virtually demanding the secession of all submarine warfare, the President went beyond his powers. With this belief goes the conviction, already expressed in this journal, to the effect that the proclamation of neutrality not having been followed by an act of Congress prohibiting the exportation of all munitions of war, could not be dignified even as "a scrap of paper," especially as the outcome has been that while the Allies could get all the munitions they wanted, Germany was debarred from getting any.

"Such persons also view with a certain resentment the fact that our action with regard to England's repeated violations of maritime law and interference with our commerce have been less firmly dealt with than similar acts on the part of Germany, though in the case of England there has been no loss of life."

"The Music Trades" of New York, May 29, 1915.

"At the same time, it is clear that whatever danger is likely to come to us must come from Germany, which danger, however, should be greatly mitigated if the Administration takes the firm stand with regard to *England's interference with our commerce* that she has done in the case of Germany.

"Among fair-minded men it is felt that if our neutrality means the ability of the Allies to secure unlimited munitions and food supplies, *while Germany can get none*; if, furthermore, it means that *reservists of the Allied nations can cross the waters unmolested, while the German reservist cannot do so*, and if, finally, it means that we are to take a strong stand against Germany, while we *permit England to do pretty much as she pleases*, then the conviction is inevitable that *our neutrality is a farce*."

Another paper devoted nearly two whole pages of its space, generally used for reading matter of direct interest to piano tuners, to the treatment of the Lusitania case. This Journal refers to the opening article of the June issue of the Tuners' Magazine of Cincinnati, which editorial, although presumably intended for a thoughtful discussion of the sinking of the Lusitania shows on the face of it a lop-sided viewpoint. The light manner in which it speaks of work that is universally condemned as fiendish murder, and the unforgiveable untruth that the Lusitania "was in fact nothing more than a war vessel" forms a double insult to readers of the Tuners' Magazine both in the United States and Canada. This extract from the editorial in question, also italicized by this Journal stamps the article for what it is—the utterance of one with either an uninformed mind or a perverted judgment.

"The protest that has been made by the United States has cited points of international law and has said much about precedent and the customary practice of civilization as applied to international strife.

"Few will stop to think, however, that there is no precedent for the present war. Never in the history of the world has such a gigantic struggle taken place, never has there been so many men engaged in mortal combat for so long a time or over so long a battle front.

"Never before has there been so large a civil population subjected to the dangers of conflict or the possibility of starvation by reason of the establishment of extended systems of blockade.

"If, then, there is no precedent for this war, there must be *no precedent for the manner of conducting the hostilities, and we must give this view serious thought when we pass judgment on the destruction of the Lusitania*.

"Warnings had been given and supplemented by personal appeals to prospective passengers to avoid the danger that awaited them, but to no avail.

"We in the Columbian Domain could not bring ourselves to think that a great passenger steamer would be sacrificed to the desperate needs of a world struggle. But it was, and now we

face the possibility of war because our Government did not take its warning seriously and prevent our people from taking passage on what was in fact nothing more than a war vessel.

"No one denies that it was loaded with munitions for the enemies of Germany, and it is claimed that these were responsible for the remarkable suddenness of the final catastrophe.

"Such being the case, we must concede that there was a good reason for the effort to prevent the delivery of these war materials to the English.

"And it is usually admitted that desperate cases require desperate measures, hence we must look with some degree of sympathy on this last bloody spectacle, sympathy for the victims and their friends, sympathy for the Allies in the loss of much needed supplies, and finally, sympathy for the Germans in the extremity that would force them to such desperate deeds.

"But after we have disposed of all our sympathy, we should stop and consider very carefully whether we want to enter a war that is fought by such means and in such manner as the present one."

Papers bringing in such "stuff" as this should surely receive the attention of the Canadian postal authorities.

This Journal's policy has always been to encourage its subscribers to read all the papers relating to their line of business that they could afford or secure but in the light of the pseudo-neutral editorials published in "Music Trades" of New York, the Canadian Music Trades Journal has no hesitation in submitting to its clientele the example of one of Canada's largest and most successful retail music houses, a copy of whose letter to "Music Trades" of New York is as follows:

Messrs. Freund, Weil & Loomis,  
New York Music Trades,  
New York, U. S. A.

Gentlemen:

We have read with much astonishment your editorials on the war situation, and must say that to attempt to read into the American neutrality situation, sentiments and claims that decent journals like the New York Times, World, Tribune, Post, etc., etc., would be ashamed to print, let alone utter, seems to the reader of average intelligence to be on a par with the action of the newspapers lately started in the U. S. with the help of German money in the pro-German interest.

When you have the nerve to claim that because Britain controls the seas, the advantage so accruing should be reduced or cancelled in a most unneutral manner so that the Germans will not suffer by reason of their inability to control the seas, you must have copied this from some German journals that can blow hot and cold with the same breath.

We would like to know what would have happened to the rest of the world, including the U. S., if the control of the seas, which for so many years Britain has enjoyed and never abused, had ever been in Germany's hands. Your own New York



"You're behind the times without Williams Lines."

# What Will Our SERVICE for DEALERS Mean to YOU?

ARE YOU SNORING SOUNDLY  
AT THE SELLING SWITCH?

There's nothing truer than the saying, "He gets the business who goes after it," and we're ready to help you by offering, **Absolutely Free**, the use of our Service Department. We'll write ads for you, prepare sales, literature, window display show cards, and furnish advertising cuts. The services of our advertising expert are at your disposal at all times. Our sales and efficiency force; literature and follow-up letters are yours for the asking. This service costs you nothing. We want your criticisms, your suggestions and your good-will. Won't you send us any ideas that you think will help to sell more of our pianos for you? We are anxious to hear from you. Remember that this is **your** Service Department. Will you help us make it better?

**This announcement is of  
vital interest to every  
dealer in Canada. The  
possibilities are unlimited.  
Write TODAY address-  
ing Service Dept.**

Oshawa - **WILLIAMS** PIANO COMPANY, Ltd. - Ont.

Manufacturers of New Scale Williams  
"The Piano Supreme—the artist's choice."

Times is mainly and decent enough to admit or rather assert in its editorials that the U. S. and the rest of the world are indebted to the British Navy and have been right along for the peace and prosperity enjoyed; then why make such unreasonable and ridiculous remarks about Britain "doing pretty much as she pleases on the water" and "interfering with U. S. commerce" when it is obvious that the Allies have given up tremendous advantages by the honorable and generous way they have conducted naval affairs, compared to which Germany would have, and has right along as far as able, handled naval (and other) affairs with the iron hand regardless of every right or claim of humanity.

While we do not suppose that those few plain facts admitted and approved by U. S. A. responsible journals, will have any weight with you, we cannot let the occasion pass without cancelling our subscription to your paper, and recording the opinion of all self-respecting Canadians as to your detestable and unreasonable remarks.

Please do not mail us your Journal any more as the editorials in it are an insult to one's intelligence.

#### Denver Dealers Against Low Rentals.

"RENTING pianos for \$2.50, and even \$3 a month, is preposterous, and in the future, as far as I am concerned, I shall do all in my power to discourage this class of business. In fact, I want to eliminate it entirely. The dealer who wants to loiter with this sort of profitless business is welcome to it." Thus a prominent Denver piano man voiced his opinion of the cheap rental business. "As a rule," continued this party, "the party renting the instrument assumes that he will keep it for six months or longer. We send the piano out, pay the drayage one way—that eats the first month's rent—and nine cases out of ten the instrument is returned in considerable less time than six months, much the worse for wear and tear, and the expense of repairing finds us owing ourselves money. No, my regular business involves too much of my time to waste it with these cheap rental propositions, and in future, as in the past few weeks, it will be pay-in-advance or no piano."

The Denver dealers, it is learned, stand almost to a man against the cheap rentals. In an instance or two it was claimed that a heavy stock of worn-out instruments necessitated this proposition as a means of realizing something on an otherwise "dead load."

Another man emphatically said: "If I had my way an instrument would never leave the floor under the \$4 rate."

"It shakes the confidence of the interested public," states a third manager, "inasmuch as when they see pianos advertised for \$2.50 and \$3 they think \$4 a month is an exorbitant rate. Of course, these same parties are aware that a piano which is put out to rent at \$2.50 is scarcely worth more than that in value. No legitimate dealer is going to put out a good piano at any such ridiculous rate. What we dealers here in Denver need behind us is law."

Still another dealer declares it lowers the standard

of one's business to allow a piano which can be rented for \$2.50 to go out of the house. "We try to keep our rental pianos up to first-class condition," said he, "and when an instrument becomes valueless to the extent of renting it for \$2.50, we dispose of it. We cannot afford to rent our pianos for that, and are highly in favor of the one-price schedule."

#### The Organ and the Theatre.

WHILE the installation of an organ in a theatre is no new thing the increasing use of the organ in that way is of more than passing interest. It has been publicly stated that this continent now furnishes more organ orders from theatres than from churches. This rapid growth is partially explained by the enormous number of moving picture theatres which have sprung up all over the country during very recent years, many of the larger of which have been quick to see the advantages of pipe organ music in maintaining their patronage.

#### A Roll Library Difficulty.

DISCUSSING the music roll question as it related to roll libraries a speaker at the British Music Trade convention said the point which appealed to him was that no new music should be put into the library for six months after it was issued. A popular piece came out and everyone wanted it; if they had a large number of subscribers they could not let everyone have it, and it created unpleasantness with their customers, and difficulties for themselves.

#### Does the Mail Order House Do It?

A NEW Brunswick firm with the idea of exercising a counteracting influence to that emanating from the mail order houses asks these pertinent questions of their townfolk. The firm in mind is not in the piano business but the questions are adapted to pianos for the dealers who feel mail order competition:

Does the mail order house haul the piano from the station, sign for the piano in good condition, unpack it, see that it is free from all defects before it is delivered to your home?

Does a mail order house send a tuner to go over your instrument after it has gotten climatized in your home?

What do you do when you want repairs for a mail order piano?

Who takes your organ or old piano in exchange for the new one?

Does the mail order house help to build up your community?

Does the mail order house contribute to the support of local schools, churches and public institutions?

Does the mail order house employ any of your fellow-townsmen and thus enable them to support their families?

Does the mail order house buy anything from the other merchants of the town?

Have you ever taken steps to bring these and other similar arguments in your favor to the attention of the mail order buyers in your town?

Make all you can honestly; save all you can prudently; give all you can possibly.

## Cedar vs. Maple for Hammer Shanks.

MR. James G. Jones, tuner of Bentley, Alberta, deals with this subject in a letter to the *Tuners' Magazine* in which he says: "Why do some manufacturers use cedar hammer shanks instead of maple? I have tried to figure out a good many times why cedar shanks are used in the treble section of a great many makes of upright pianos. There are none in Grands. I have never arrived at any satisfactory explanation. If anyone can enlighten me on this subject, fire away. Now, in the first place, cedar is a more expensive wood than maple and not nearly so good for the purpose; second, cedar is more brash or brittle and does not begin to compare with maple for elasticity, and third, if it is a case of a lighter hammer shank that's wanted for the light hammers of the treble that is easily remedied by taking a shaving or two from each side of the maple shank, making it about the same in weight as cedar and still be five times stronger.

"It seems to me there are no fixed rules where to start or where to end with cedar shanks. I have found in some makes of pianos the whole treble section cedar shanks; in others maybe twenty, ten, and in one piano I found just four, and still other makes, no cedar shanks at all, maple shanks all the way through.

"I know I have broken quite a number in my twelve years' experience during the pounding process in tuning, also in voicing, and I find it very vexing and also a waste of time and expense replacing them free of charge, but I always have the satisfaction of knowing they won't break again, for I replace them with a maple shank. I may be doing the wrong thing. If so, I am willing to be shown right."

## The Truth About the Player.

FOOD for thought is furnished in the following remarks taken from an article in the *Player Piano Journal* in which the writer, Mr. Alexander McDonald, says among other things: "Probably there has been as much misrepresentation about the players as any factor that exists in the piano business. There is the fundamental misrepresentation so frequently made to purchasers that anyone can sit right down to the player and play just like a virtuoso. No greater untruthfulness than this could be spoken, and it is an untruthfulness that the customer discovers very quickly, with a consequent loss of confidence in the house and the salesman who made the sale.

"How much better it would be to tell a man the truth about the player. That it does not itself play; that it is simply a means by which anyone may play, the character of the playing being determined by the skill and musical intuition of the performer. A customer who purchases under these conditions, and no one would be deterred from buying because of these facts, would approach his player with a different viewpoint. He would know that it required intelligent handling, and would prepare himself accordingly."

The mind of the business man, if he would have it large and liberal, should come in contact with other minds.

A man knows a great deal when he acquires a knowledge of the immensity of his ignorance.

## Ebony and its Imitations.

PROPOSING of the present difficulty of securing ebony owing to the war the following references to ebony and its imitations from the "Hardwood Record" are of interest.

"The black keys of pianos are sometimes made of ebony. It forms parts of many other musical instruments, handles for small tools, and novelties of many kinds. It is persimmon wood but not the species found in the United States. It comes from Ceylon, Madagascar, Africa's east coast, and from other tropical countries. It is of many colors, ranging from jet black to brown and green. The blacker it is, the more valuable. Two thousand years before the days of Abraham the Egyptians were cutting ebony under the equator on the east coast of Africa and shipping it to furniture makers in Egypt. Some of that furniture is in existence to-day.

"The cost of ebony tempts counterfeiters to imitate it. The most common imitation in this country is holly. It is worthy of note that one of the whitest woods in the world should be chosen to imitate one of the blackest. The holly is boiled in hatter's dye and becomes so black that no one suspects the counterfeit if he judges by the color alone. The fine grain of the holly contributes to the deception, but the weight gives the secret away. Ebony is twice as heavy as holly. This imitation is often employed in making billiard cues and in other inlay work where the weight is not taken into consideration.

In Europe one of the most common imitations of ebony is prepared from the wood of fruit trees, preferably pear. It is dyed in much the same way as holly, and it takes a fine polish which closely resembles ebony.

Other imitations are numerous. They are found in tropical America and in the tropical countries of the East. Of late a timber from Africa, called wāt-wood, has been mentioned as a successful substitute for ebony; but the wood appears not to be mentioned under that name in any of the standard books on commercial timbers, and its botany is uncertain.

Even the United States has a candidate for favor as an imitation of ebony. It grows along the Rio Grande, and the people in that region like to have it called Texas ebony. It is little kin to real ebony, but is a locust tree, and a denizen of the jungles of mesquite, huisache, devil claw and other thorny brambles which cover the hills and ravines of southwestern Texas. It is known to botanists as *Zygia flexicaulis*. Efforts to put it on the market as ebony have not been successful, for the probable reason that its color is unsatisfactory. Some parts of the trunk may be as black as ink, but there are stripes and zones of wood as yellow as bodark or as brown as walnut, and it is not easy to cut out the black pieces in shapes and sizes suitable for uses in cabinet making.

"Accounts have been published recently of artificial ebony which is said to be meeting requirements fairly well in some instances, but it must face failure in others. It is manufactured by mixing sawdust and blood and subjecting the mass to enormous pressure. The color may be all right, and possibly the weight and polishing properties may be satisfactory, but the strength ought to be thoroughly tried out before the composition is accepted for situations where great strength is required.



STYLE 130

*"Canada's Biggest Piano Value."*

## The Sherlock - Manning 20th Century

A REAL PIANO, AN HONEST PRICE

A QUICK SALE

THE SHERLOCK-MANNING is a real piano in the truest sense of the word and that explains why the dealers have tied to it.

THE SHERLOCK-MANNING is sold to the dealer at an honest price, quality considered, and the men have shown their appreciation by pushing this line.

THE SHERLOCK-MANNING—a real piano at an honest price is attractive and sells quickly, which explains why the dealers have increased their business 150% in eighteen months and made it possible for this Company to operate the factories ten hours a day, full force throughout the slack season.

**The man who makes the money, is the man who does things to-day.**

Write at once for territory, and sample shipment.

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**THE SHERLOCK-MANNING PIANO COMPANY**

LONDON

(NO STREET ADDRESS NECESSARY)

CANADA

## Winnipeg Letter

LOCAL trade is not being characterized by any great stir in the way of piano sales. Collections, too, are reported to have assumed the usual summer state of indifference. "Patriotic Week," lasting from July 1 to 10 brought in many people from all directions, there being excursions and special railway rates, and local merchants benefited by the influx of visitors. The National Patriotic Week opened up with a monster parade on Dominion Day, and is said to have been the greatest street pageant ever witnessed in the West. It was dignified by representation of the city council, directors of the Industrial Bureau and officials of the Patriotic Week Committee. Fifty organizations, societies, clubs and athletic bodies participated.

Mr. James G. Whitener of Mason & Risch, Ltd., spent a few days in the city recently on his return to the coast from a visit to Toronto and New York.

Mr. Geo. H. Suckling, western manager of the Nordheimer Piano & Music Co. is on a holiday trip to the east. In his absence affairs are in the capable charge of Mr. Wm. S. Hemphill.

Mr. "Jock" Smith of the Winnipeg Piano Co., who has been in poor health for several months is slowly gaining ground. He is enjoying a quiet vacation at the "Beach," where the change from the musical to the nautical is more susceptible of pleasurable assimilation than the honor of interviewing subscription list artists and fake programme advertising perpetrators or candidates for extension of payments from July to eternity.

Mr. Fred Wray, proprietor of Wray's Music Store, has arrived safely in England with the second contingent and when last heard from was having a fine time taking in the sights of London.

The Fowler Piano Co. report that conditions and season considered they are doing a good business but that collections are extremely hard to make.

"Sales and collections are quiet," report the Winnipeg Piano Co., but with them Columbia Grafonola business is good. "Campers are responsible for much of the Columbia sales these days," they state, "and the Beach seems to be as popular this year as the Columbia Grafonola, which is saying a great deal."

Paylova, the "Queen of Dancers," and a prominent Columbia artist, scored a very great hit on the occasion of her visit to Winnipeg.

Mr. R. Shaw, the enthusiastic and energetic exponent of Columbia products in Manitoba, Alberta and Saskatchewan is, if possible, more optimistic as the fall season draws nearer. He reports that travellers' orders are increasing and no cancellations of orders booked prior to July 1st augurs well for autumn business.

June business ahead of the same month of last year with collection arrangements being constantly reduced is the terse report of trade conditions at Cross, Goulding and Skinner's.

Mr. Fitch, Western manager for Babson Bros., dealers in Edison phonographs and supplies, has just returned from a delightful ten weeks' holiday in which he has improved in health, and as he says has gained in weight, muscle and appetite. While away Mr. Fitch divided his time between Chilliwack, B.C.; Bellingham, Wash.; Portland and Seattle.

## THE WILLIAMS PIANO CO., LTD., SECURE NEW YORK AD MAN.

F. A. Trestrail now with The Williams Piano Co.

In line with the policy of The Williams Piano Co., manufacturers of the New Seal Williams, Ennis, Everson and Krydner pianos, to go after business stronger than ever is the appointment of Mr. Frederick A. Trestrail as advertising manager of the Company. He joined the Williams forces on June 9th.

Mr. Trestrail has for the past five and a half years been associated with the John F. Murray Advertising Co. of Brooklyn, N. Y., so that his wide and varied advertising experience will undoubtedly prove very beneficial to The Williams Piano Co. Mr. Trestrail is a brother of Mr. B. Trestrail, the present advertising manager of the R. S. Williams & Sons Co., of Toronto, where he has acted in that capacity for the past three years.

Mr. F. A. Trestrail will have complete charge of the advertising, and is establishing a Service Department for the Williams dealers. In talking with a representative of the Journal, Mr. Trestrail said, "We want to emphasize to our dealers that this Service Department is always at the disposal of every dealer handling the Williams line, and that we will always welcome any criticisms and suggestions from our clients. My desire is to get in closer touch with the men who are 'right on the ground.'"

While it has always been the policy of Mr. Frederick Bull, president of the Williams Piano Co. to advertise extensively it is the purpose of his firm to be among the leaders in the piano trade as users of advertising space during the coming season.



Mr. J. H. Berrie of Hillsboro, N. B., in front of his store.

## Life is Worth Living and Business Becomes a Pleasure



*Made in Canada*



when you have the WILLIS Agency. Behind our Dealer's proposition is the unchanging Willis idea of fair, square and liberal treatment.

Behind the Willis goods is the result of a fixed, unalterable purpose to gain supremacy for the piano by quality alone.

Behind the company of Willis dealers and salesmen all over this great Canada of ours is a factory staff and a Head Office staff intent on one purpose—to co-operate with Willis retailers.

Put Willis treatment, Willis  
quality goods and Willis fac-  
tory co-operation to work—

### Bringing Grist to Your Mill

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## WILLIS & CO., LTD.

HEAD OFFICES:

580 ST. CATHERINE ST. WEST, MONTREAL

Factories: St. Therese, Que.



*Made in Canada*

Sole representatives in Canada for the celebrated Knabe grand and upright pianos. Where unrepresented, WILLIS dealers can secure the agency of this world's leader.

### Montreal Letter

AS we go further into the year it can be seen that the piano industry is slowly but surely brightening up and that trade conditions will right themselves at an early date. Orders are coming in fairly well and are of a healthy volume when it is considered that we are on the brink of the dull summer season. Mail orders are improving and there has of late been a few calls by wire. Another bright streak on the horizon is the fact that the real estate market shows signs of revival with firm prices, all of which has the tendency to liven up trade.

J. W. Shaw & Co., the Gerhard Heintzman representatives, have completed arrangements with the Columbia Graphophone Co. to represent them with their full line of Grafonolas and records and they can now supply every record in their mammoth catalogue. The sheet music, player roll and piano departments all show a fair volume of summer business.

A recent sale of a Lindsay piano was made to the Emmanuel Church of Ottawa by the Lindsay Co.'s Ottawa branch.

J. H. Mulhollin states that the writer can class his warehouses with the "steady regulars." "There is no great rush," stated Mr. Mulhollin, "but orders are coming in satisfactorily taking into consideration the particular time of the year and judging from the gradual increase in the demand for Evans Bros. players and pianos I should say that we are going to have a good fall and winter business."

Gervais & Whiteside say they have not commenced to cry "wolf, wolf," because such a complaint is not only bad for the plaintiff but for others in the trade. Karn-Morris trade, they say, is showing a big increase right now comparing it to recent months, which is no doubt accounted for in the number of disposals to June brides.

"It's all right for you newspaper fellows to preach frequent changing of a window display," remarked W. H. Leach, president of the Leach Piano Co., Ltd., the other day, "but my experience has been that so long as a window is selling goods you better let it stand, although it may be for a week or more." And no doubt there is something in W. H.'s point of view.

In spite of the cry of hard times and dull business the Willis factory at St. Therese keeps their hands busy, nearly fifty odd styles of Willis instruments being manufactured. The size of the plant reflects the enterprise of Willis & Co., Ltd., and the energy they inject into their business.

The warehouses of J. A. Hurteau & Co., Ltd., bespeaks capable and alert management, the consequence being that Pathephone Talking machines and records are very much in evidence not only locally but throughout the Province of Quebec, which territory is held by this house.

The marriage of Miss Elizabeth Isobel Willis, only daughter of A. P. Willis, head of the house of Willis & Co., Ltd., is announced to take place on Thursday, July 29th, to Mr. James Buchanan, youngest son of the late Mr. John and Mrs. Buchanan, Johnstone, Scotland.

Layton Bros. with the Mason & Risch representation have certainly withstood the tests of time. "I am sure that we are going to show a nice increase for the summer

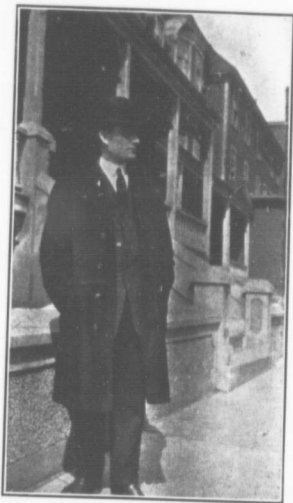
of 1915," said a member of this well-known firm. A Mason & Risch model of 1880 and the latest 1915 model were during the past week conspicuously displayed side by side in their show windows showing that notwithstanding that the 1880 model had been in constant use for 35 years it was as good as ever in tonal quality.

"Don't talk of dull times and there won't be any dull times," said Charles Culross the able Martin-Orme agent. "Every year we gaze with more or less apprehension upon the prospect of a dull summer but by gingering up our sales force regularly we get results and never find business as poor as some people say it is going to be."

The Canadian Graphophone Co., acceding to the many requests of their patrons in the West End, have re-opened their Victoria St. store in order to accommodate their large and growing West End clientele. This firm note a larger increase in Columbia summer outfits than heretofore and are of the opinion that summer business in Columbia Grafonolas and records can be made to show a handsome profit if properly gone after.

Mr. R. H. Easson, vice-president of the Otto Higel Co., Ltd., Toronto, was a recent trade visitor in this city and at St. Therese, where he visited the various piano factories. His firm look forward to a big improvement in business with the opening of fall trade.

A new line of talking machines and records as far as the Canadian market is concerned is known as the "Guardsman." These are of English manufacture and the Canadian headquarters are 210 Board of Trade Building, Montreal. One of their records is of the song "Somewhere a Voice is Calling," that "Eyewitness" reported as being a great favorite with the Canadian troops in the trenches.



Mr. H. V. Smith of Smith & Smith, Sydney, C. B., snapped in front of the Sydney Hotel.



The TONE of the  
**THOMAS**

is the individual quality  
that gives value to  
the name

---

CHAPEL MODEL  
OAK

Catalogue on application.

---

**Thomas Organ &  
Piano Co.**  
Woodstock - Ont.

## Ready for Big Trade

With greatest cash surplus ever known to be in Canadian Banks' hands, and a bumper North West crop promised, fall trade will no doubt be larger than for some years past.

### STANLEY PIANOS

will offer you NEW DESIGNS at coming Exhibition at closest prices ever made.

### STANLEY PLAYERS

BEST VALUE IN CANADA

Write for special prices on cancelled designs now closing out.

## Frank Stanley

New Head Office - 241 Yonge St. - Toronto



**AGGRESSIVE QUEBEC HOUSE.**

The illustration shows the store front of Messrs. Dohan & Hutchison, at 146 St. John Street, Quebec, who opened up for business on May 22nd last. In pianos and players they are featuring the Martin-Orme exclusively. In addition they have a prominent Edison phonograph department and are handling sheet music.

The firm's location is an exceptionally good one, being next to the Auditorium Theatre on Quebec's lending business thoroughfare. The store has a generous frontage and a more than corresponding depth so that a stock of considerable size can be carried.

The members of the firm are Mr. M. L. Dohan, a well-known broker and financial man of Quebec who also owns the Victoria Hotel at Levis and Mr. H. V.

**LONDON DEALER OPTIMISTIC.**

When Mr. Wm. McPhillips, the well-known music dealer of London, Ont., was seen by the Journal in Toronto recently he was not in the slightest degree pessimistic over trade conditions. Though piano business had suffered he considered that indications point to a good fall season. Crops in the territory worked by him and his agencies were never more promising and the farmers have ample buying power to procure all the necessities of life including pianos and automobiles.

Mr. McPhillips who has featured the Edison line for many years is making preparations to make this branch of his business more prominent than ever and has arranged for a larger stock of Edison records



New Music House of Dohan & Hutchison, Quebec.

Hutchison who has had a wide experience in piano manufacture and marketing. He was several years on the selling staff of Lavigne & Hutchison of Quebec.

On the occasion of their opening up for business Mr. W. F. C. Devlin, salesmanager of the Martin-Orme Piano Co. spent a week with the firm. They started with a complete Martin-Orme representation and several models in fancy veneers. They have done a surprisingly good business to date and note that satin finish lines are taking well.

The habit of saving is a significant trademark upon any young man's life; and the habit of saving time is more important than the habit of saving money.

He also handles Columbia lines, which he finds ready sellers in London. Mr. McPhillips is a liberal user of printer's ink and has made his place of business one of the best known in Ontario as the London headquarters for Gerhard Heintzman pianos, Edison phonographs and Columbia Graphophones.

C. Robitaille, the well-known Quebec music house, supplied an Edison Diamond Disc Phonograph for the use of H. R. H. the Duke of Connaught during the vice-regal party's stay in Quebec.

No man has done his duty until he has done his best.

# The *Vitaphone*

## And What Some Toronto People Think of It

A GENTLEMAN who holds a prominent position in one of our banks says, "There is no doubt about it, the Vitaphone is the most natural and sweetest toned reproducing instrument made. Every record comes out clear and distinct, without metallic or needle scratch sounds and I consider I have the best reproducing instrument that is made."

Canadian Vitaphone Co.,  
103 Carlaw Ave., Toronto.

Gentlemen:—

Some eight weeks ago I purchased from the Adams Furniture Co. one of your No. 28 Vitaphone talking machines.

I may say that I am more than pleased with my purchase.

In manufacture you have avoided all metallic sounds that can always be detected in talking machines. As for workmanship and finish I am sure they are the best possible.

I will strongly advise anyone who cares to have real music reproduced in their home to hear the Vitaphone before purchasing any other make.

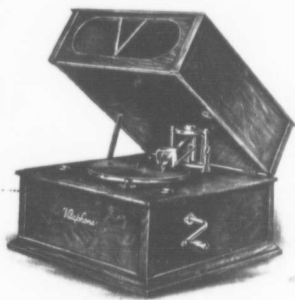
Wishing you every success in your future career, I am,

Yours truly,

H. LONG

The originals of the above, with many more, are on file in our office.

Toronto, Ont., March 29, 1915.



No. 28

We illustrate two popular priced instruments, very suitable for the summer home.

They are easily carried and whether used in the cottage on the table, or in the motor boat or canoe when these may be tossing up and down with the waves, these instruments play equally well, because they do not have to be on the level to play.



No. 33

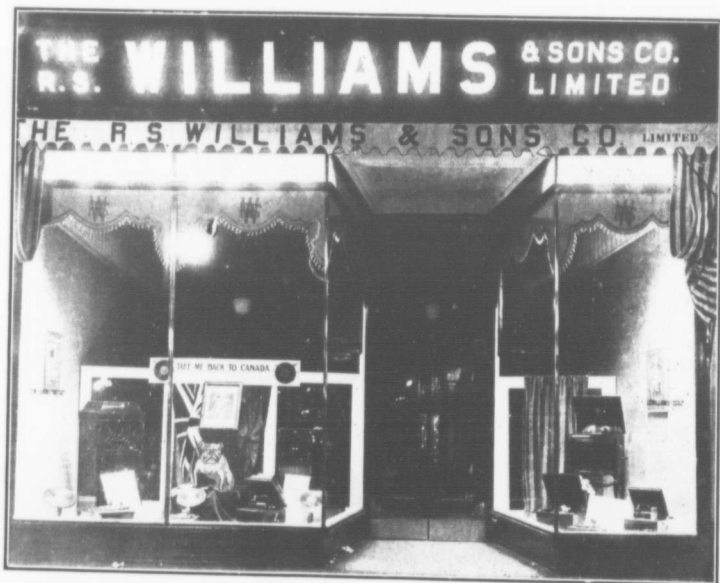
Catalogues mailed on Request. Very liberal discount to dealers. Dealers wanted in all unrepresented cities and towns. Prices from \$18.00 to \$135.00.

## Canadian Vitaphone Co., Limited

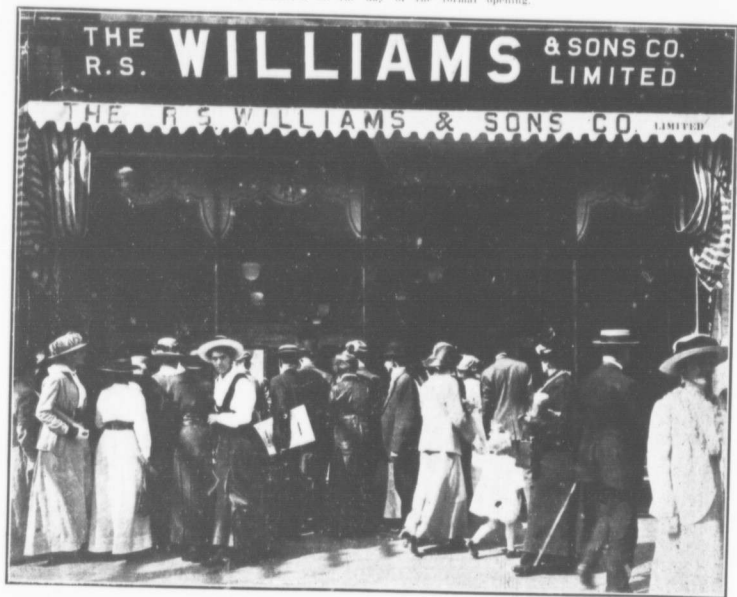
COR. CARLAW AND EASTERN AVES.

Toronto

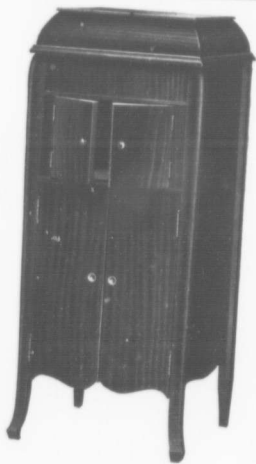
Canada



Showing the new store opened up in Hamilton by the R. S. Williams & Sons Co., Ltd., of Toronto, and the crowds attracted on the day of the formal opening.



# THE NEWBIGGING LINE



No. 100

**MR. DEALER**  
Don't turn this page until you  
**READ THIS**

Have you a small talking machine that you would like to see in a handsome case?

So many requests have reached us from customers, who have good machines, but old fashioned cases, desirous of changing motors into more up-to-date cabinets, that we have made up some for them, and so delighted them, that we have stocked the two designs illustrated.

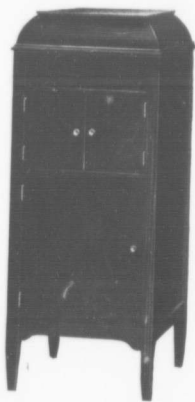
Each cabinet has large wood horn extending up to tone arm, a hole is cut ready to receive tone arm, motor board is loose, so that motor can be attached without difficulty—a couple of hours will do the work.

These cabinets are well made and finished in golden, fumed or mission oak and mahogany.

Dealers: Think over the possibilities in your district.

Order a sample, there is money in it for you.

**SOLD TO DEALERS ONLY.**



No. 99



**NEWBIGGING CABINET CO.**

LIMITED

HAMILTON

ONTARIO



THE SIMPLEST, NEATEST, HANDIEST  
MUSIC CABINET EVER PRODUCED



No. 76 Closed

The lifting of the cover automatically throws forward the front of Cabinet, allowing the tilting forward of the music while selecting a number, the heavy leatherboard index sheets serve to classify the music, and the lowering of the lid closes up the front, and tilts back the music into its original position.

**COULD ANYTHING BE HANDIER?**

If you have not put one of these sheet music cabinets on your floor you are keeping your customers in the dark regarding the best way of filing music.

You would not like to file your business letters in an ordinary music cabinet would you?



No. 76 Open

## PROTECTING THE PUBLIC AGAINST GERMAN "STENCIL" PIANOS.

Paper recently read by Mr. W. C. Byers at the  
British Music Trade Convention. Important  
Resolution Passed.

This is not the first occasion upon which I have been honored by the Pianomakers' Association to urge their claims at these Annual Conventions against the use of Stencil Names on Pianofortes. Our arguments were so reasonably based upon equity and justice, together with honesty of commercial purpose, that real results have accrued from our ventilation and discussion of what was a growing evil in our industry, and it is fast becoming the general practice for the manufacturer's name to appear on the instrument. This fact, together with the enormous advancement in the standard of musical and professional requirements which have marked the progress of the British pianoforte during the past few years, has led to a considerable increase in the demand for British pianos throughout the world. All this prior to the dastardly, devastating, and relentless war which the German has compelled all Europe to take part in. Now that their mask is discarded, and they are revealed in their true light, we can understand that their assiduous attentions to the trade and commerce of the British Empire were part and parcel of a plot to engineer its downfall. But the Britisher is powerful, and is patriotic and intends to hold his own; and while the Government, the Navy and the Army, "to whom all praise be extended," are meeting force with force, we are dealing in no less determined manner with the commercial war against German pianos, so that "never again" shall they usurp the valuable market they have so defiantly outraged. Now that they are outside, we intend to do all in our power to keep them out. But signs are not wanting that they will use every endeavor to force their goods upon the British public, and as in warfare, so in commerce, they will stop at nothing to gain their unfair ends. So far as our trade is concerned, I understand that already attempts have been made to sell German pianos with British names on, and so deceive a patriotic public. I am concerned that there should be any firm in Britain which would use any undesirable methods of disposing of German goods, by cloaking their nationality under a stencil name or word. But the German system of espionage has been so complete, that the influence at work is difficult to locate, and for this reason I would urge this meeting to formulate a resolution, calling upon the Government to assist us by rigidly enforcing the Merchandise Marks Act, and making it compulsory that the name of the manufacturer and the country of origin shall be upon all pianofortes exhibited for sale in Great Britain.

After some discussion Mr. Byers introduced the following resolution: "That the Government be called on to so amend the Merchandise Marks Act as to make it obligatory that all pianofortes exhibited for sale in Great Britain bear the actual name of the manufacturer and the place of origin."

Regarding German pianos after the war these remarks of another speaker are of interest:

"It is my privilege to receive news as to trade from Germany, and that country in February last realized

that it might be defeated, and that therefore it should make its plans for commercial development based on that possibility. Briefly, these plans have as their basis the conviction that the allied nations will be greatly prejudiced against German wares, and to dispel this prejudice, the Germans have come to the conclusion that they must partially manufacture their goods, after the war, in the Allies' countries, but as little as possible, so as not to unduly injure their own industries, and this is to cease as soon as the ill-feeling shall have evaporated. The Germans will also unload here their huge stocks of manufactured goods immediately peace is declared, and at any price in order to obtain ready cash and to destroy British enterprise. You, as piano dealers, will therefore find the Germans trying to get your trade by indirect means, only British travellers and British importers, the latter posing as manufacturers, and the same remarks apply to many other branches of commerce. It is useless to say 'We won't buy German goods,' and for the sufficient reason that British manufacturers are, practically, taking no efficient steps to supply the people's needs."

### PERSONALITY.

The following expression of personality by Mr. A. P. Willis of Montreal is peculiarly pertinent to the industry in which he has been so successful.

"What is personality?"

"The owner of a piano store should have personality.

"Personality is strong individuality, a subtle something that creates and makes a leader of a man.

"Take for instance, Joan d'Arc, quiet, small, not of great physique, and still she exercised an influence over a nation. That was personality.

"Sir Robert Borden, good looking, very quiet, usually reticent, and still what a wonderful personality, swaying millions of people.

"How did Lord Strathcona manage and intimidate many men twice as big as he?"

"Every successful enterprise is based on personality, and when that personality goes out of the enterprise, it may stagger along for a while, so that personality is needed to be renewed in your business—in every man's business—continually.

"Personality—individuality—is the life of your trade. The more personality you put in your store, in your work, in your thought, the more you are going to bring customers back to you.

"Personality creates its own atmosphere; it finds its own way to make and enlarge; it gathers together its clientele and builds.

"Personality exists in every house that is well ordered, in every great mercantile business, in all great industrial plants, in the successful farms, in big undertakings.

"Canadians, as a rule, have more personality hidden away back somewhere in their brains than any other class of people; it only requires constant thought and effort and application to work to bring it out.

"Your window—the silent salesman—should shine with your personality—the cleanliness of your store—the delicate way of handling your customers—the 'Thank You' to each man—should be full of your personality."

## NEW RECORDS

## COLUMBIA RECORDS FOR AUGUST.

- 12-**INCH SYMPHONY DOUBLE-DISC RECORDS—Price \$1.50**  
 A5686 *Rigoleto* (Verdi). Carlo Zeme (Theater name). Felice Lyne, soprano. In Italian, with orchestra.  
 Voice of Primavera (Strauss). "Voices of Spring." Felice Lyne, soprano, with orchestra.  
 10-**INCH SYMPHONY DOUBLE-DISC RECORDS—Price \$1.00.**  
 A1734 *Pagine* (Lomcevallo). "Un tal gioco" (Such a game's not worth the playing). Eduardo Ferrari-Fontana, tenor. In Italian, with orchestra.  
 Tristan Und Isolde (Wagner). "Noto regina e a me" (Well do I know thy name). Eduardo Ferrari-Fontana, tenor. In Italian, with orchestra.  
 A1732 *From the Land of the Sky-Blue Water* (Cudman). Alice Nielsen, soprano. In English, with orchestra.  
 By the Waters of Minnesota (Leouance). Alice Nielsen, soprano. In English, with orchestra.  
 10-**INCH BLUE-LABEL DOUBLE-DISC RECORD—Price \$1.00.**  
 A1735 *Because* (D'Harleot). Instrumental Trio. "cello, violin and piano, Taylor Hackel, Berge Trio.  
 A1741 *Sweet and Low* (Hobart and Hall). Instrumental trio. "cello, violin and piano, Taylor Hackel, Berge Trio.  
 A1741 *Sweet and Low* (Van Hall). Columbia Stellar Quartette.  
 Goodbye, Sweet Day (Van Hall). Columbia Mixed Quartette.  
 Violin, flute, "cello and harp, accomp.  
 A1744 *La Tyrolienne* (Zeller). Nightingale Song. Grace Kern, soprano. Orchestra accomp.  
 Among the Lilies (Cobinka). Grace Kern, soprano. Orchestra accomp.  
 12-**INCH DOUBLE-DISC RECORDS—Price \$1.25.**  
 A5684 *In the Clock Shop* (Orth). Descriptive. Prince's Orchestra.  
 Chinese Wedding Procession (Hosmer). Prince's Orchestra.  
 A5685 *Spanish Serenade* (Friml). Prince's Orchestra.  
 Serenade from Les Millions D'Arlequin (Drigo). Prince's Orchestra.  
 A5692 *Love's Garden of Roses* (Wood). Morgan Kingston, tenor. Orchestra accomp.  
 Avourneen (King). Morgan Kingston, tenor. Orchestra accomp.  
 8-**AUGUST DANCE RECORDS.**  
 A5689 *Irish Waltz* (Melody of Irish Melodies). (Arranged by Maurice Smith). Waltz. Prince's Orchestra.  
 Geraldine Waltz (Lodge). Prince's Orchestra.  
 A5687 *Nobody Home* (Kern). Magic Melody. Fox-Trot. Prince's Band.  
 Georgia Grind (Hahn). Fox-Trot. Prince's Orchestra.  
 A5688 *My Bird of Paradise* (Medley (Berlin-Gottler). One-step. Prince's Band.  
 Pappika (Nelson). One-step. Prince's Band.  
 A5690 *A La Carte* (Holzman). Paul Jones. Prince's Band.  
 Marigny (Sarabulo and Candiolo). Parisian Tango. Prince's Band.  
 A5691 *At a Georgia Camp Meeting* (Mills). Cake-Walk. Prince's Band.  
 Leo Feist Melody (Feist). One-step. Prince's Band.  
 10-**INCH DOUBLE-DISC RECORDS—Price 85 cents.**  
 A1728 *Italian Echoes*. Two-step. Marimba selection, played by Cardenas Quartette.  
 Senorita. Two-step. Marimba selection, played by Cardenas Quartette.  
 A1739 *I Don't Care* (Dairo). Polka. Guido Deiro, accordion.  
 Il Pianto (De Romeo). Guido Deiro, accordion.  
 A1740 *There Shall Be Showers of Blessing* (McGraham). Henry Burr, tenor, and Gwilym Miles, baritone. Orchestra accomp.  
 How the Gates Come Ajar (Eastburn). Henry Burr, tenor. Orchestra accomp.  
 A1767 *Canzonetta* (D'Ambrosia). Prince's Orchestra.  
 Birds of Spring. Mazurka. Prince's Orchestra.  
 A1762 *Milwaukee Light Guard March* (Hempsted). Prince's Band.  
 On Wisconsin (Purdy). Prince's Band.  
 8-**MIDSUMMER SONG HITS.**  
 A1768 *In Mattawan* (H. Von Tilzer). Arthur Fields, baritone. Orchestra accomp.  
 Hop a Jitney With Me (Donovan). George O'Connor, tenor. Orchestra accomp.  
 A1769 *Darkey's Serenade* (Johnson, Gligan and Plantados). Arthur Collins, baritone, and Byron G. Harlan, tenor. Orchestra accomp.  
 When Sunday Comes to Town (H. Von Tilzer). Arthur Fields, baritone. Orchestra accomp.  
 A1771 *You For Me in the Summer-time* (Ingraham). Ethel Costello, soprano, and Henry Burr, tenor. Orchestra accomp.  
 Mother, May I Go In to Swim? (Carroll). Ada Jones, soprano. Orchestra accomp.  
 A1773 *When the Bells of Shandon Ring* Our Wedding Chimes (Helf). Herbert Stuart, baritone, and Billy Burro, tenor. Orchestra accomp.  
 Dancing 'Neath the Irish Moon (Puck). Peerless Quartette. Orchestra accomp.  
 A1774 *Dearie Girl, Do You Miss Me?* (Whitney). Henry Burr, tenor. Orchestra accomp.  
 Jane (Mohr). Will Robbins, tenor. Orchestra accomp.  
 A1772 *When I Leave the World Behind* (Berlin). Sam Ash, tenor. Orchestra accomp.  
 When the Louisiana Went Down (McCaron and Vincent). Herbert Stuart, baritone. Orchestra accomp.

## PATHE RECORDS FOR AUGUST.

- 14 **INCH**  
 2280 *The British Patrol* (Ash). The Garde Republicaine Band.  
 Saint George's March (Ash). The Garde Republicaine Band.  
 11 **INCH**  
 5747 *Vernique Selection Part 1* (Messenger). The Garde Republicaine Band.  
 Vernique Selection Part 2 (Messenger). The Garde Republicaine Band.

## INSTRUMENTAL.

- 355 *Ave Maria* (The Maiden's Lament) (Schubert). Mr. G. Ackroyd. Flute solo with piano accompaniment.  
 Hirten Idylle (The Shepherd's Idyll) (Kohler). Mr. G. Ackroyd. Flute solo with piano accompaniment.

## VOCAL

- 339 *Pirates of Penzance*. "Poor Wandering One" (Sullivan). Miss Eeta D'Arco, soprano, with piano. With orchestra.  
 The Swallows (Cohen). Miss Eeta D'Arco, soprano, with piano accompaniment.  
 345 *Golden Days* (Sullivan). Miss Carmen Hill, mezzo-soprano, with piano accompaniment.  
 My Dearest Heart (Sullivan). Miss Carmen Hill, mezzo-soprano, with piano accompaniment.  
 5675 *Sink, Sink, Red Sun into the West* (Del Riego). Miss Ella Caspers, contralto, with piano accompaniment.  
 Love's Coronation (Aylward). Miss Ella Caspers, contralto, with piano accompaniment.  
 349 *Mountain Lovers* (W. H. Squire). Mr. Gwynne Davies, tenor, with piano accompaniment.  
 Margarita (Frederick N. Lohr). Mr. Gwynne Davies, tenor, with piano accompaniment.  
 330 *The Windmill* (Herbert H. Nelson). Mr. Harry Reynolds, bass baritone, with orchestra accompaniment.  
 Youth (Francis Alliston). Mr. Harry Reynolds, bass-baritone, with orchestra accompaniment.  
 5744 *Four July Sailors* (Edward German). Mr. E. Halland, bass, with orchestral accompaniment.  
 Pals (W. H. Squire). Mr. E. Halland, bass, with orchestral accompaniment.

## QUARTETTES

- 5746 *The Holy City* (Stephen Adams). The British Quartette, Director, E. St. George Pett.  
 The Lost Chord (Arthur Sullivan). The British Quartette, Director, E. St. George Pett.

## 10 INCH

- 9039 *Under Freedom's Flag* (Nowowski). Reg. Band H. M. Scots Guards. Conducted by Mr. F. W. Wood.  
 Youth and March (Nowowski). Reg. Band H. M. Scots Guards. Conducted by Mr. F. W. Wood.

## VOCAL

- 9047 *Kitty, the Telephone Girl* (Gifford, Mellor, Tower and Lawrence). Jack Charman, the Versatile Comedian, with orch. accomp.  
 Burlington Bertie (from Howl (Hargreaves). Jack Charman, the Versatile Comedian, with orchestral accomp.  
 9046 *Good-bye Virginia* (Clarke and Schwartz). Bert Miller comedian. with orchestral accompaniment.  
 On the 5:15 (Marshall). Bert Miller, comedian, with orchestral accompaniment.

## EDISON RECORDS FOR JULY.

## CONCERT LIST—\$1.00 each

- 28209 *Before the Dawn* (G. W. Chadwick). Paul Althouse Tenor, orchestra accomp.  
 28210 *O Lord, be Merciful* (Homer N. Bartlett). Marie Rappold Soprano, organ and orchestra accomp.  
**REGULAR LIST—70 cents each**  
 2631 *America* (My Country 'Tis of Thee). Metropolitan Quartet Mixed Voices, orchestra accomp.  
 2651 *Andante in F* (Molique). Weyert A. Moor Flute, orchestra accomp.  
 2637 *Auntie Skinner's Chicken Dinner* (Morse). Arthur Collins and Byron G. Harlan Baritone and tenor, orchestra accomp.  
 2636 *Desperate Desmond—Drama* (Rehearsing the Orchestra). Fred Duprez  
 2641 *I Didn't Raise My Boy to be a Soldier*—One-step Jaudus' Society Orchestra For Dancing  
 2648 *Indiana* (Magnolia Miller Rowland). Walter Van Brunt and Chorus Tenor, orchestra accomp.  
 2653 *King of the Air* (Carl Eszteroff). Charles Daab Sphyxophone, orchestra accomp.  
 2638 *Land of My Dreams* and *You* (H. Sullivan Brooke). Walter Van Brunt Tenor, orchestra accomp.  
 2646 *Laughing Love* (H. Christine). Charles Crawford Groat Whistling  
 2633 *Listen to That Dixie Band* (George L. Cobb). Irving Kaufman and Chorus Tenor, orchestra accomp.  
 2635 *Little Grey Home in the West* (Hester Lohr). Enory B. Randolph and Chorus Tenor, orchestra accomp.  
 2643 *Love is King of Everything* (Jack Vernon). Reed Miller Tenor, orchestra accomp.  
 2647 *Oh, How That Woman Could Cook* (Grace Le Bay). Maurice Burkhardt Comic song, orchestra accomp.  
 2642 *Oh Marianna—Marianna* (W. Vincent Wallace). Louis Katzman and Simone Mantia Cornet and trombone, orchestra accomp.  
 2639 *Only Girl—Waltz Hesitation* (Victor Herbert). Jaudus' Society Orchestra For Dancing  
 2650 *On My Way to New Orleans* (Albert Von Tilzer). Arthur Collins and Byron G. Harlan Baritone and tenor, orchestra accomp.  
 2645 *Pick a Chickie—One-step* (Mel. B. Kaufman). Jaudus' Society Orchestra For Dancing  
 2649 *Song of the Chimes* (Cradle Song) (Lola Carrier Warrell). Beatrice Collin Contralto, orchestra accomp.  
 2652 *Star Spangled Banner* (Dr. Samuel Arnold). Thomas Chalmers and Chorus Baritone, orchestra accomp.  
 (Continued on page 39)



All the music of all the world and most of the fun of it, too, is at your command if you own a

## COLUMBIA GRAFONOLA



Prices \$20 up  
Easy Terms  
Made in Canada

Dealer's Name  
and Address



## Latest Columbia

records just received—  
dance hits, song hits,  
operatic and concert  
selections by great  
artists

Columbia Double-Disc  
Records 85c. up



Ask to hear them  
MADE IN CANADA

Dealer's Name  
and Address



From the ever enduring music  
of the opera to the popular  
songs and dances of the day,  
it's at its best on

## COLUMBIA

Double  Disc

## RECORDS

A full thousand Columbia  
Double-Disc Records at 85c.  
Ask to hear them Made in Canada

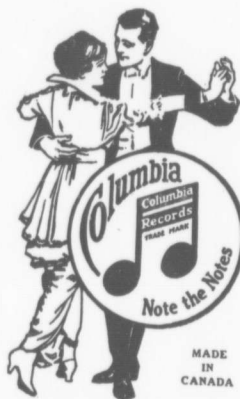
Dealer's Name  
and Address

## Columbia Advertising Service

In addition to the extensive newspaper and magazine advertising of Columbia Grafonolas and Records Columbia retailers can secure striking advertisements of these lines ready for use in their local papers—the dealer only needs to add his name and address. The four here shown are samples of a bright Columbia series.

Order Cuts from

Music Supply Co.  
36 Wellington St. East  
Toronto



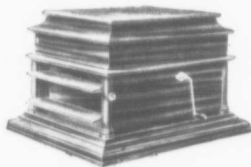
MADE  
IN  
CANADA

New  
Columbia  
Double-Disc  
DANCE  
RECORDS  
Just  
RECEIVED

- |               |   |                           |
|---------------|---|---------------------------|
| A5680         | SHADOWLAND FOX TROT                       | Prince's Band             |
| 12-in. \$1.25 | ROBERTS-GLOBE FOX TROT                    | Prince's Orchestra        |
| A5681         | COWS MAY COME, COWS MAY GO, BUT           | Prince's Band             |
| 12-in. \$1.25 | THE BULL GOES ON FOREVER                  | Prince's Band             |
|               | SOMEBODY KNOWS. One Step                  | Prince's Band             |
| A5682         | MY BEAUTIFUL CHATEAU OF LOVE              | Prince's Orchestra        |
| 12-in. \$1.25 | Hesitation Waltz                          | Prince's Orchestra        |
|               | JOY RIDE LADY. Waltz                      |                           |
| A5683         | DON'T TAKE MY DARLING BOY AWAY            | Albert and Monroe Jockers |
| 12-in. \$1.25 | One Step. Piano and Violin                | Albert and Monroe Jockers |
|               | MY TANGO GIRL. Fox Trot. Piano and Violin | Albert and Monroe Jockers |

Dealer's Name and Address

# Proof Positive of Columbia Results



THE FAVORITE \$65

In every large city there are specialty stores that make big profits out of selling nothing but COLUMBIA GRAFONOLAS and COLUMBIA RECORDS; whereas the logical man to make the profit out of this trade is the music dealer.



THE ECLIPSE \$32.50

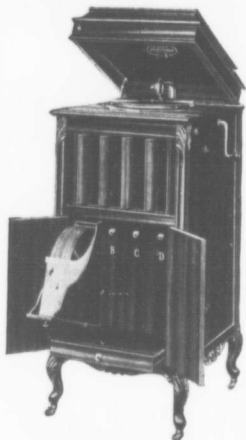
Surely, therefore, if these specialty men find it worth their while to pay big rents and finance large stores and attractive parlors out of the profits on COLUMBIA products, it will doubly pay music dealers who can dovetail the Columbia agency into their regular organization with little or no extra expense.

A properly worked Columbia agency has been the means of putting many and many a piano dealer on "Easy Street" as far as meeting his current expenses is concerned. In one of Toronto's biggest and best known piano stores, the talking machine department pays all expenses. Piano sales represent so much velvet.

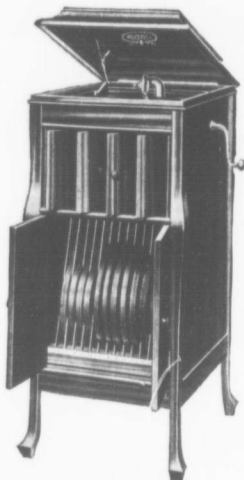
## TRADE ON THIS TRADE MARK



The Columbia increase is due to the soundest kind of good business. The instruments are right, the records are right, the sales policy is fair and square, and the advertising is effective.



THE DE LUXE \$250



THE LEADER \$100

# COLUMBIA

Graphophone Co., Toronto, Canada

Columbia Products are Made in Canada



# It's Safe to Say because it's Easy to Prove

—that the Dance product of the Columbia Record Laboratory maintains an unparalleled high average.



The long wear of Columbia Double-Disc records and the standard price—85 cents—are features that printed words hardly convey. But in practice there is no mistaking them. They are features that are peculiarly Columbia, and once a record buyer realizes them, he is solid.

**"All the music of  
all the world  
and  
most of the fun of  
it, too"—**

**3,000 selections are  
listed in the  
Columbia Record  
Catalog.**

We and our jobbers all over the country, are continually helping piano dealers to institute and build up a steady and quick repeating trade in COLUMBIA GRAFONOLAS and COLUMBIA RECORDS.

We offer to Columbia dealers—

The records the public want at the prices the public can afford to pay.

A standard product at fixed prices, rigorously maintained.

A quick and frequent turnover.

Absolute protection for the business which the dealer builds up.

Clever, aggressive and complete cooperation.

A systematic, carefully thought out, business-pulling advertising and selling campaign **OVER THE DEALER'S OWN NAME.**

Reference to dealers of all enquiries and prospects from his vicinity.

A free and constant supply of record selling helps, calculated to increase the business of the dealer.

# COLUMBIA

**Graphophone Co., Toronto, Canada**

**Columbia Products are Made in Canada**



### Doing Instalment Trade.

THIS Journal recently came across one of its subscribers who said he had decided to give up his talking machine business. In reply to the Journal's question as to the reason for so unusual a decision the old pessimist dolefully shook his head and pointed to a "machine" as he called it, that had been returned because the buyer couldn't meet the payments. He had two others that were in the store for the same reason and all carried unmistakable evidences of abuse.

"And now," continued the dealer, after referring to each in turn, "I will have to send them to the factory to be overhauled and that will cost me more than the payments made to me by the customers."

Further inquiry revealed the fact that the dealer had sold the highest priced machine, one selling under one hundred dollars, to a home on a payment of a dollar down and a dollar a week, that the payments were not met, that the home was not equal to a dollar a month, much less a dollar a week. In short, the home was that of a poor woman who was compelled to go out washing by the day in order to keep a too numerous family from starving. The family included a couple of boys very active in destroying anything that they could get their hands on. The retailer in this case made a fool deal when he foisted an extravagance on a woman when she was probably too tired physically to oppose it and he deservedly lost money. The case is unusually extreme but serves to illustrate the extremity to which some people will go in working the instalment department of their business.

This particular dealer was giving up the line probably because he could get no more goods; no manufacturer or jobber would allow their line to remain in his store for, he it said to the credit of the talking machine industry, it is well conducted as far as irresponsible men securing agencies is concerned.

To do a profitable credit business the circumstances of the customer must be known and approved and reasonable payments arranged for and the collections kept right up to the mark.

### Small Instalment Payments.

IN connection with the featuring of instalment sales in the talking machine business it seems unfortunate that at this stage of the industry's progress it should be necessary to encourage the public to think of how little they have to pay down. It would seem that there is still too great a spontaneous demand for talking machines to make necessary the very low terms held out as inducements to buy.

The instalment method of doing business is a great benefactor and it has made the piano business. It is only natural that the talking machine business should adopt piano selling methods as the numbers of makes

increase and as the necessity for forcing the business grows although it cannot be said of talking machine lines that there is the necessity for forcing as in marketing pianos.

By holding out inducements of long drawn out payments with no interest charged the retailer has a method of cutting prices that does not conflict with the clause in his contract with the manufacturer prohibiting price cutting. The retailer no doubt figures that if he can secure a record customer who buys frequently, always paying cash he need not worry about the capital or profit on the machine that is being paid for in dollar instalments. The instalment business makes many otherwise impossible sales but it requires the same close attention as in the case of a more costly product such as the piano.

### Reasons for Instalment Business.

IN the book "Music Money," issued by the Columbia Graphophone Co., the following appears relative to instalment business:

"The talking machine retail trade was at one time exclusively a cash trade. So was the piano trade. So were a dozen other trades that have since been built up by the instalment plan. To-day the talking machine trade is benefiting as much as any by the instalment system. The additional length of time that your turnover takes is more than made up for by the additional bulk of business that is gained thereby. And always remember this—the record business, which is constant and continuous, is a cash business.

"Here is another big reason why the instalment system pays. It will bring you closer to our national advertising. We are using the national magazines all the time to tell people about our product and to send them to our dealers. From time to time we make definite offers of instruments and outfits on instalment. All our dealers are supplied, without cost to them, with material to follow up those national advertisements in their own territory.

"The dealer who insists upon selling for cash only, can still carry on a big Columbia business—but he will be losing a considerable and profitable part of his possible business.

"People who will pay \$5.00 or \$10.00 a month are more frequent than those who can pay \$50.00 to \$150.00 spot cash. It's to your interest to get your trade from the most frequent kind of people as well as from the others.

"Another big reason why the instalment system pays in this business: It provides another means of keeping in personal touch with your customer. You see him every month. Every four weeks (or oftener) you have a chance to talk with him; a chance to sell him something else. New records, for cash, quite certainly. And in a well-stocked store of any kind he is sure to find something that he wants when he makes his regular monthly visit."

### More Than One Line.

AS the talking machine business continues to grow as new lines are put on the market it will become more as it is in the United States and in England where a dealer may handle a single line or several lines as he desires. When only a line or two was available or well

known the retailer saw no necessity of handling more than one, but as additional lines are being asked for by the public the dealer sees the necessity of a second or third line.

He has his piano experience as a precedent and realizes the impossibility of doing business with a single line. There are varied tastes to cater to and the demands being created by other makers. In piano retailing the dealer wants more business than he can get with one line. He is looking at the talking machine business in the same light and new firms entering the retail arena of this talking machine industry are careful to consider the advantages of being able to offer more than one line.

#### Knowing the Records.

NO retailer of talking machines and no salesman in this department of the music business needs to be impressed with the necessity of knowing the records. Knowing the records embodies considerably more than merely being able to locate in the racks or shelves the record the customer asks for. Any schoolboy could do that with five minutes instruction.

Knowing the records embraces an intimacy resulting only from such close study of his stock that the salesman knows something about each artist on his list, what songs by the better known artists have been recorded on the records he sells and the ability to connect up by name and number many of the records. Occasionally a salesman is found who can instantly name the title of any record number given him or instantly name the number of a title that may be mentioned. This, however, is merely a feat of memory and by no means essential to success, but it can reasonably be expected of the man interested in his work that he can connect from memory the names and numbers of many of his records.

The catalogue classifications and the literature provided by the manufacturers make it inexcusable for those selling talking machines and records at retail not to be familiar with their goods. It is not to be expected that the customer knows the stock as the salesman does or should. If the customer for example, asks the salesman to recommend a good fox trot he should be able to name several off-hand. If the next customer wants the latest 'cello solo he should produce it just as promptly. It also makes selling more pleasant and more interesting for the customer if the salesman has some anecdote or reminiscence to relate concerning the artist whose selection is about to be played, or the composer of the selection. Such information is supplied by the manufacturers.

#### Salesman's Talk to Salesmen.

A SALESMAN should look upon himself as a storehouse and should take an inventory of the stock he works with every day.

Call the stock the faculties of the mind—which are intelligence, memory, imagination and will.

Look into yourself and learn whether you are improving this stock of faculties by true education.

True education means the cultivation of the faculties, developing thereby the positive qualities of the mind.

Keep a full supply of the positive quality of judgment and concentration.

Get rid of the negative quality of prejudice and heedlessness.

Always take in a large stock of initiative and self-control.

Let go that old stock of laziness and indecision. Place your supply of 'I wills' to the front and take your stock of 'I can'ts' and bury them.

The salesman who will take the mental stock of himself and act on the good suggestions every day, practising them constantly until they become a fixed habit, will find himself climbing out of the rut of the ordinary salesman by increasing his business with the old and making new customers.

It is the positive qualities that win.

It is the negative qualities that lose.

Do you want to be a winner? Then get busy now cultivating the qualities that win.

The greatest reward goes to the man who takes the initiative, the next best to the one who is told once.

Cultivate the following habits until they become as natural to you as breathing.

The habit of gripping good suggestions and making use of them.

The habit of doing it now.

The habit of making notes of specials you have to offer on certain days.

The habit of keeping posted on everything concerning your business.

The habit of being thorough in all you undertake, realizing that which is worth doing at all is worth your best efforts.

The habit of being prompt.

The habit of cheerfulness.

The habit of making new customers.

The habit of perseverance.

The habit of writing your orders plainly and correctly.

The habit of stimulating old customers.

The habit of telling your troubles only to the right man—the one concerned, and who can adjust the difference or misunderstanding.

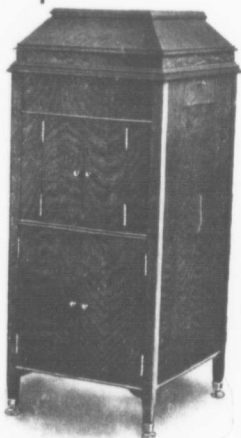
The habit of always talking the profitable lines—talking quality not price.

#### LOCATING YOUR PROSPECTIVE CUSTOMERS.

CONCENTRATION is the order of the age. How to bear down directly on the class of people who can afford to buy what you have to sell, to concentrate your selling efforts where the maximum returns will be achieved is the big question before the retailer, and especially the talking machine dealer. Apparently the direct-by-mail plan offers the best solution of this extremely delicate and difficult problem. A list of a few hundred people who have the price to buy what you have to sell eliminates one of the biggest waste factors in selling effort. You approach them with the knowledge that they can at least afford to buy, and your problem is simplified to that extent. Obtaining the point of contact and consummating a deal is a problem of sufficient difficulty, even after eliminating those who cannot buy. This summarizes the stand assumed in an article by Alexander McDonald, editor of the *Player Piano Journal*, a part of which is here reproduced for the benefit of the talking machine trade, the references to players of course being replaced by talking machines, to which the points are equally applicable.

# THE PHONOLA DISC TALKING MACHINE

**Gives The Customer Greater Value  
Gives The Dealer Greater Profit**



The "Princess." One of the seven Phonola Types

It is made in Canada by Canadians, and there is no duty added to the price.

It will play any needle disc record, and play it better than any other machine.

It has a noiseless, durable motor and a concealed winding crank. This is patented.

It is made in seven different sizes, the prices ranging from \$20 to \$160.

It is an open agency proposition. Handle anything else you like with the Phonola.

## PHONOLA DEALERS

have the one supreme record proposition in the talking machine field, embracing such artists as John McCormack, Slezak, Bonci, Amato, Kubelik, Zenatello, de Lucia, Didur, Irish Guards Band, Imperial Infantry Guards Band, Beecham's Infantry Orchestra.



**FONOTIPIA**

Double-Side 11 and 12 inch, \$1.50 to \$3.00



**ODEON**

Double-Side 10-11 and 12 inch, \$0.90 to \$3.00



**JUMBO**

Double-Side 10 inch, 85 cents each

These records are entirely free from needle scratch. They play longer than any other record of equal size. Every record has attractive selections on both sides. There is never a blank or a poor choice. They can be played on any make of disc talking machine and will improve the tone of the machine.

## THE POLLOCK MFG. CO., Limited

Manufacturers of the PHONOLA

BERLIN

CANADA

WHALEY, ROYCE & CO., Ltd., Toronto  
For Ontario and Maritime Provinces

Wholesale Distributors

THE NATIONAL TALKING MACHINE CO., Ltd., Winnipeg  
For Western Canada

There naturally arises the question of mailing lists, or lists of those who have the financial ability to purchase if their desires are sufficiently aroused. We see from this that the problem divides itself into two general heads: first, obtaining the list, and secondly, working it after it has been gotten.

These lists should be distinguished from prospects. A name should never be put on the prospect list unless it is actually a prospect. A person that may buy some time is not a prospect—it is only a name, and has practically no value from a prospect standpoint. Quite frequently one comes across houses with hundreds of prospects. A little examination of these prospects shows that the large percentage of them are not prospects at all; they are simply names of people who ought to have a talking machine, many of whom have no intention whatever of purchasing an instrument. These names should be carried on mailing lists, provided they are people who can afford to buy, but not as prospects.

No one should be carried as a prospect or on a list who cannot afford to buy. There are, of course, people who say they cannot afford to buy simply as an excuse to put off the salesman, but a great many are carried as prospects who really cannot purchase for financial reasons. It is folly to waste time, postage or effort on such people. Better by far to spend the time and money trying to get the name and address of some one without an instrument who has the price.

Entirely too much time is spent trying to convince those without money that they can afford to buy, instead of convincing those with money that they ought to buy. Therefore there should be an elimination from prospect and mailing lists of every one who cannot pay the price. This is cold-blooded business. The man who has no money, no matter how badly he may want a machine, is of no value to you. Better spend your time developing the desire among people who have the price. Those who cannot afford an article are the ones who want it the most. The fellow with the money holds on to it; that is the way he got it, and you have to dig him out and convince him before you can get the money away from him.

Another reason why prospects should be separate from lists of those who might buy is to work them differently. Aside from personal calls, prospects should be worked individually and in an intimate manner, whereas lists can be worked generally. If you get out a circular or folder it will do for all names on your general lists, but that is not the way to work your prospects by mail. They should be worked individually; every letter you send them should incorporate in it the concentrated effort to sell them what the prospect card shows they are in the market for, and under the conditions of exchange, terms, etc., indicated by that card.

Generalities are of no avail in working prospects. It is not a prospect unless the people actually want an instrument, and if they do, the prospect card should give you information as to what is wanted and the work that has to be done that will enable your mail work to back up and capitalize the personal work of the salesman. A great deal of postage is wasted sending printed matter and circular letters to prospects, when what is needed is a direct and personal appeal applicable to what that particular prospect is interested in.

I have known houses to circularize their prospect list with folders about a cheap machine, sending them to people who were specifically in the market for the most expensive. If a salesman talked to these people in this way he would be discharged as lacking in common sense. Why not use some of that common sense with respect to the mails and confine ourselves to direct appeals to the individual prospect?

Of course it must be borne in mind that I am writing on the basis that the prospect list shall contain only the names of those who are actually prospective buyers. It may be that they are not ready to buy, waiting for a birthday, Christmas, etc., but as long as they want an instrument they may be regarded as prospects.

But the lists we are speaking of more particularly in this article are for the purpose of developing prospects. Let us presume that you can make up a list of people whose incomes are from \$1,200 to \$3,000 a year. Here you have something tangible to work on. You know that people within this earning capacity can afford to buy instruments as a rule up to, we will say for example, \$250. Not many such people can afford or will buy the higher priced instruments, that is a matter for another class of people.

You have worked for months possibly getting this list together. You have it. You have something with which to begin to work. Now you can start on these people with a series of letters knowing that every one on your list can afford to buy such an instrument, or at least are of a class that can do so if they wish. Here we have an opportunity for concentration of sales effort. You can open your batteries on them through the mail, by telephone and by personal calls with the knowledge that you are working on selected people and that you have full opportunity to know just what is the result of your efforts.

As rapidly as the names are developed into real prospects they are taken off this developing list and put on the prospect list, where they are handled individually according to the information developed as to what they would be likely to buy. Those who are not and cannot be interested can be dropped from the developing list and others substituted, so that your work is concentrated where it will produce the most results for the effort expended.

The great difficulty has been that the sales effort has been too scattered. Too much of it was expended on people who were not even potential buyers. Unless a man is at least a potential buyer he is of no value to the talking machine merchant. The art of developing prospects is in a very crude state in the talking machine business, at least as compared with life insurance, books, and a number of other specialties that are sold to the same class of people and under practically the same circumstances.

## NEW RECORDS.

(Continued from page 32.)

- |  |                          |
|--|--------------------------|
| 2640 There Must be Little Cupids in the Briny (Jack Foley) | Billy Murray             |
|  | Tenor, orchestra accomp. |
| 2644 United Service Marching in Review                     | Sousa's Band             |
| 2634 Valcartier—Canadian March (Frederick J. Pearsall)     | Sousa's Band             |
| 2632 When the Daffodils Are Blooming (Ed. Cuthbertson)     | Metropolitan Quartet     |
|  | Mixed Voices             |



## Band Instrument Department

DEALERS! Have you ever given a thought to the business of your local band? IT'S THERE! Why not get it?

REMEMBER we have the only complete repair shop in Canada—look up your band—for repairs—Send us the instruments—have us quote prices to you—on

REPAIRS—there is a golden opportunity for you.

## Small Goods Department

IMPERIAL stands for all that is BEST in instruments—each and every one is absolutely guaranteed.

BOOSTERS. Every dealer who is stocking our line of Imperial goods knows that he has satisfied customers. EVERYWHERE you will find our Imperial instruments. Be sure of sufficient stock for fall trade.



**Whaley Royce & Co., Ltd.**

TORONTO AND WINNIPEG

## Music Department

Mammoth Folio	Empire Song Folio
Church & Home Sacred	120 Scotch Songs
Famous Classics	First Pieces in Easy Keys
Primary Classics	Melodious Recreations
Bellak Method	Reads Easy Method
Vogt's Technique	Royal Crown Folio

Are just a few of our famous sellers.

Everything known in Music can be procured from us at lowest prices.

**MUSIC**

## Talking Machine Department

PHONOLAS \$20.00 to \$160.00  
Best open proposition on the market.  
Get our Prices and Lists of Fonotopia, Odeon and Jumbo Records. They include all the Artists' renderings worth having

Don't buy Talking Machine Needles until you have seen our samples and prices.



# BELL BRAND HARMONICAS

"MADE IN AMERICA"



Have won a national reputation because of their remarkable and durable qualities. They are not the best merely because they are American made, and the only

harmonicas made in the U.S., but they stand competition with the products of the world, embodying the very best musical qualities and workmanship.

Orders from Great Britain in the last two months have amounted to over 1500 gross



**THE NATIONAL MUSICAL STRING CO.**  
NEW BRUNSWICK - - NEW JERSEY

**INTEREST CLAUSE IN EDISON CONTRACT.**

Making it optional with retailers whether they would or would not charge interest on time sales has always been more or less of a "fly in the ointment" in the talking machine business. Dealers have frequently expressed a wish that the manufacturers would embody an interest clause in their selling contracts. Thomas A. Edison Inc. are now doing this.

Section V. of the new Dealers' License Agreement contains a provision requiring that interest at the rate of not less than 6 per cent, per annum be charged and collected on instalment sales by lease, conditional sale or otherwise of patented Edison Phonographs, the list price whereof exceeds \$75.00.

"Dealers who employ the expedient of a lease (as distinguished from a conditional sale) should not insert in the lease any reference to interest," advises the Edison firm, "but should calculate the interest for the period of the lease and add that sum to the list price before dividing the selling price into rental or instalment payments. For example, if a \$200 instrument is to be paid for in ten instalments and the interest amounts to \$5.00, each rental or instalment payment would be \$20.50 instead of \$20.00. For convenience in calculating the amount of the rental or instalment payments, we published two tables—Cylinder and Disc—in the June, 1915, issue of the Monthly."

**FISHERMAN TRAPS A RECORD.**

An interesting communication received by Thomas A. Edison, Inc., through Babson Bros. of Winnipeg gives some idea of the permanent nature of Blue Amber Records. This letter, which follows, was from a lobster-trapper in Nova Scotia.

"I wish to tell you about the wonderful toughness of the Edison Blue Amber Record, and the experience I have had with one. I am a lighthouse-keeper and do some lobster fishing. About the 15th of November last a ship sank three miles from lighthouse station. This ship had an Edison Phonograph aboard, and on the 20th of April, after a heavy storm, while hauling my lobster traps, I was surprised to find a Blue Amber Record in one of my traps. It had been in the water five months, heating and rolling over the rocky bottom of the Atlantic during the winter storms.

"I brought it home and put it on the Edison Cylinder machine, and was surprised to hear it bring out distinctly the words of 'Put on your old gray bonnet.'

"I consider this wonderful. I could not help telling you about it. Of course it is scratched up a lot, but one can understand the words and music perfectly."

**PATHE DISCS TO COME OUT IN AUGUST.**

The talking machine, as an aid to the spread of the cult of music in the home, is invaluable. This fact is kept ever before us by monthly issues of records on which are recorded the latest, best, and most amusing compositions by the most capable artists, such as the August list to be put out by Messrs. Pathé Frères.

A pleasing ditty is "Kitty, the Telephone Girl," sung by Jack Charman. The song, a general favorite, achieved great success in various productions in London,

such as "The Passing Show" and "Hullo Tango," and also Pantomimes throughout Great Britain. The reverse side of the disc contains "Burlington Bertie from Bow," an item of the "ragged dude" type, rendered with characteristic humor by the artiste.

Two of the season's hits are contained on Pathé record 9046, namely, "Goodbye Virginia" and "On the 5.15." Both are sung with charm and effect by Bert Miller, the well-known comedian. The first named has an alluring melody with just the touch of pathos to make it a popular favorite. The second item is an exhilarating ragtime ditty describing the city man's daily dash for the 5.15 train and home and beauty.

Band music of the best is provided by Messrs. Pathé Frères' August list. A classic 14 inch size disc contains two brilliant selections played by the Garde Republicaine, "The British Patrol" (Asch) and "Saint George's March" (Allier). The famous band also contribute an 11 inch De Luxe disc with the ever-popular "Veronique" selection parts 1 and 2 (Messager). A brace of bright, sparkling Marches are performed in fine style by The Regimental Band, H. M. Scots Guards, viz., "Under Freedom's Flag March" and "Youth and Vigor March" on a 10 inch Standard disc. All the above are reproduced in a manner which is highly creditable to the House of Pathé.

The operas of Sullivan deservedly enjoy everlasting popularity and a warm welcome will be extended to "Poor Wandering One" from "The Pirates of Penzance" magnificently sung by Miss Esta D'Argo, the splendid soprano, on a Pathé record. The other side of the disc contains a beautiful song welcoming spring entitled "The Swallows" by Sir Frederic Cowen, sung most artistically by the vocalist. Another charming record is No. 5673. The vocalist is Miss Ella Caspers, who sings "Sink, Sink, Red Sun into the West" (Del Riego) and "Love's Coronation" (Aylward), two different styles of compositions, but both with fine melodies which serve to display the singer's artistic ability to advantage.

Among the many good things is No. 349, "Mountain Lovers" (W. H. Squire) and "Margarita" (Fredk. N. Lohr). The first named is one of the most popular concert items of the day, while the latter is a pretty song of sentiment. Both tuneful items are sung by Mr. Gwynne Davies, tenor, who renders them with fine expression, which is a feature of this vocalist's singing.

Miss Carmen Hill, whose splendid mezzo-soprano voice is the delight of concert-goers in London, can be heard by Canadians on the Pathéphone. Messrs. Pathé Frères have a fine selection of records by this popular artiste. The latest addition is No. 345 containing "Golden Days" and "My Dearest Heart" from their August list of issues. Both these charming works are by Sir Arthur Sullivan, and as such, a high standard of excellence and a large following is assured. The reproduction is splendid in every way and is quite up to the usual Pathé standard.

**WHOLESALE TRAVELLER WANTED.**

Wanted a wholesale traveller for Ontario and the Maritime provinces. None but a high class man with an established trade connection need apply.

Doherty Piano Co., Ltd., Clinton, Ont.

# ASCHERBERG

## HOPWOOD & CREW, LTD.

### January and February List

## SONGS

Tiny Toes	(Key F, G.)	Kathleen Evans
Mignonette	(G Minor, F, Sharp Minor)	A. Harris
Come to Me		E. Newton
O Night Divine	(D flat, E flat, F)	Calamani
Little White Gate		F. Waddington
My Heart's Own Song		Percy Elliott
Rose Love		S. Mann
Cap'n Garge		Merlin Morgan

## DANCE AND PIANOFORTE

Allied Forces' March		Felix Godin
Mauresque		Gino
The Russian Patrol		B. LeStrange
Fidgety Feet		Grace Hawkins
Life of a Soldier		J. Ord Hume
Promenade Militaire		Alfred West
Prince of Wales' March		Archibald Joyce

## PATRIOTIC SONGS

'Till the Boys Come Home	(Key F & G)	I. Novello
The Day	(E flat and F)	G. d'Hardelot
Hip-Hip-Hooray	(E flat)	H. Matheson
Mother England	(B flat)	Merlin Morgan
Boys of the Ocean Blue	(F, G, B flat)	Theo. Bonheur
Shoulder to Shoulder	(G)	Arthur Wood
A Special Number		Percy Elliott

## MATE O' MINE

OF ALL MUSIC SELLERS OR

16 MORTIMER ST., LONDON, ENG.

Canadian Agent, LEO FEIST, 134 W. 44th St., New York

# EVANS & CO'S

## NEW AND STANDARD SONGS

My Connemara Home	Maxime Heller
Erin My Home	Arthur St. Ives
There's a Garden in Erin	Eileen Dore
Maggie Mackintosh	J. M. Capel
(Words by F. E. Weatherly.)	Sung by Miss Evie Greene
The Miles Away	J. M. Capel

## (SACRED SONGS)

Lead, Kindly Light	Ciro Pinsuti
The True Shepherd	A. Berridge
Sun of My Soul	Francis Hope
Jesu, Lover of My Soul	V. Hemery
Rock of Ages (also as a duet)	V. Hemery
Faithful Unto Death	Joseph H. Adams

(IN KEYS TO SUIT ALL VOICES.)

SPECIAL NOTICE. The successful march fantasia THE ALLIES, by Valentine Hemery, is now published as a piano duet.

## Evans & Co.

24 Castle St., Oxford St. LONDON, W., ENGLAND

Ruth Vincent's Great Palladium Success

## "Come—for it's June"

Words by

EILEEN PRICE-EVANS

Music by

DOROTHY FORSTER

Published in C, D $\flat$ , E $\flat$  and F.

## CARY & CO.

13 &amp; 15 Mortimer Street, London, W.

Publishers of:

"A Wild, Wild Rose"	Dorothy Forster
"Your Daddy was a Soldier"	Dorothy Forster
"Dawn Skies"	Frederick Drummond
"Home that is calling for me"	Frederick Drummond
"The Lover Hills"	Frederick Drummond
"Songs from Love's Garden"	Frederick Drummond
"Bon jour! Marie"	Max Brunell
"Lackaday" (No. 2 Gavotte Songs)	Ernest Crampton
"I will make you Brooches"	Robert Coningsby Clarke
"When I am Dead, my Dearest"	Robert Coningsby Clarke

and

E. Thornfield's new book on "Tongue and Lip Training."

## Important Notice

THE ALL BRITISH FIRM

of

JOSEPH WILLIAMS LIMITED

begs to inform the Trade that it will be publishing the

12 Books of Pianoforte Music

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The Associated Board of the Royal  
Academy of Music and Royal  
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3. Lower Division.	9. Intermediate Grade, List C.
4. Higher Division, List A.	10. Advanced Grade, List A.
5. Higher Division, List B.	11. Advanced Grade, List B.
6. Higher Division, List C.	12. Advanced Grade, List C.

## JOSEPH WILLIAMS LIMITED

32 Great Portland Street, London (Eng.)





## Merchandise and Sheet Music

### President's Address to Music Publishers' Association of the U. S.

AFTER expressing pleasure at the formation of several new sheet music organizations during the past twelve months, among which was named the Canadian Sheet Music Trade Association, President Walter M. Bacon of the United States Music Publishers' Association said in part at their recent annual convention: "A year ago I asked the question, 'Is there not too much of the better class of music published to-day, and can it be assimilated as fast as it is given to the public?' This is certainly a mooted question, and one that I feel is still before each individual publisher, who can best decide as it bears on his own particular line. I would suggest that this might be an interesting topic for this convention to discuss on this occasion should time and inclination permit.

"Another matter that cannot fail to be of vital importance to the owners of valuable copyrights held by the members of this association is the question, Is there not too much promiscuous granting of permits to use our valuable copyrights? This seems to be a growing evil, and in the opinion of many should be curtailed. From one to half a dozen requests per day for this privilege are received by most of our members from individuals, schools, classes, colleges and associations of various kinds for permits to use our valuable melodies in whole or to be set to words of their own authorship. It is the opinion of many that such use if granted only has a tendency to lower rather than enhance the value of copyrights in general, and frequently to encourage piracy and misuse of these valuable property rights. The applicants for this privilege in most cases claim that there is an advertising value which will accrue if the permit is granted, whereas, as a matter of fact, who can claim even remotely any benefit that has been perceptibly derived?

Remember, gentlemen, that our most valuable asset is our copyrights, and it is up to each of us to protect them. We are forbidden by law to combine on prices, but there is no law against caring for one's property and handling it in a safe and sane manner. It is only recently that a large publisher, not a member of this association, extensively advertised to sell in any quantity what he claimed to be a valuable copyright at seven cents per copy, and agreed to furnish with each copy bought, as an inducement to the sale thereof, an artistic art print or chromo. How long would the music publishing trade last as a real business if we were all driven to promote our sales in this manner, and where, I ask, could we look for composers of note to write for us under royalty contracts or any other arrangement and we expect to be able to sufficiently remunerate them for their talent?"

### Prices and Discounts.

LIVELY discussions were evoked by the report of the chairman of the committee on prices, Mr. Michael Keane of Hooley & Co., which prompted the reading of this letter from Mr. Keane to another gentleman before the convention referred to in the preceding paragraph:

"I am convinced that a revision of sheet music prices on a strictly net cash basis is the one and only sure way of lifting the industry into its rightful position as a commercial undertaking. To my mind, the root of the evil lies in the radically false valuation placed on reprints—a condition which of necessity gives the dealer an incentive to sell them whenever possible in preference to copyright publications. If the reprints printed by a few of the leading American publishing houses were placed on the market at the nominal price which they are justly entitled to command, allowing the dealer an adequate marginal profit, and the same publishing houses marked their proprietary or copyright publications at a net cash selling price which would permit the dealer a larger margin than he enjoys at present—in other words, if the retail selling price were increased so that both publisher and dealer should benefit I would venture to assert:

"(1) That every reputable publisher—the backbone of whose existence is his copyright publications—would receive increased revenue.

"(2) The live dealer without the inducement of excessive profits on reprints would give his attention to copyrights, finding that pro-rata they offered a greater margin, and the inevitable result would be a reign of prosperity for the dealers and a better marketing of new publications than is now assured for the joint output of the various publishing houses.

"(3) The buying public—I include everybody in this category after the initial shock—would fall into line and pay the legitimately marked price for modern music—the same as you and I do every day for other proprietary articles—without a murmur. The public who want cheap music without regard to individual taste are at present being catered to by the 10c. editions, and my belief is that those people who now pay copyright prices for reprints would, on finding these prices materially reduced, readily spend the surplus and more on modern compositions.

"In the regulation of copyright prices each publisher would determine for himself the net selling value of a particular publication—based on its carrying expenses, artistic merit and printing cost—allowing say an outside margin of 40 per cent. as the dealers' profit against the time when it becomes a standard seller—the goal we all aspire to with every new issue we place on the market. And this is the crux of the matter: Is it not a fact that the 'big sellers' of to-day would have 'got there' just the same at an enhanced selling price? And those of us who possess these intended money makers—and we all do in our turn—are we not practically giving them away under the present recognized system of discounts?

"Copyright albums and collections could easily be brought into line with sheet music as a great number are already being sold on a new price basis.

"On standard libraries and editions I foresee some difficulties, not insurmountable if the interested parties

## STANDARD SELLERS For SUMMER TRADE

COME SING TO ME. Song by Jack Thompson.  
TWO EYES OF GREY. Song by Daisy McGeoch.  
SOMEWHERE A VOICE IS CALLING. Song by Arthur Tate.  
WE'LL NEVER LET THE OLD FLAG FALL.  
The great Canadian March Song. Over 18,000 copies sold.

### NEW SONGS OF EXCEPTIONAL MERIT

LITTLE RED HOUSE ON THE HILL. By Edmund La Touche.  
This song has bounded into immediate popularity in England, Australia and South Africa.  
MICHAEL O'LEARY, V.C. By Sir Frederick Bridge.  
The new war song with the irresistible Irish lilt.  
THE VALES OF ARCADY. By Henry Geehl.

## Anglo-Canadian Music Co.

144 Victoria Street, Toronto

Sole Agents for: Edwin Ashdown, Ltd., Enoch & Sons, The Litoff Edition, Leonard & Co., Elkin & Co., J. H. Larway and other houses.

### THE

## SALON ALBUM OF PIANO MUSIC

Containing 64 Popular and Classical Piano Solos.  
(Continental Fingering)

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Consolation .....	Liszt	Parfait Amour .....	Rubinstein
Crepuscule, Le .....	Moniot	Parfait Amour .....	Rubinstein
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Dozia .....	Ascher	Polonaise .....	Spohr
Dreams on the Ocean .....	Jung'l	Prelude No. 1 .....	Bach
Echoes from Green Isle .....	Rockstro	Radecky March .....	Strauss
Elegie .....	Jadassohn	Romance in F .....	Rubinstein
Elektra .....	Jensen	Romance in B Minor .....	Henselt
En Troika .....	Tschaiikowsky	Romance, Op. 44 .....	Mozart
Erl-King, The .....	Schubert-Heller	Romance .....	Gade
Fiammina, La .....	Ascher	Rondo Militaire .....	Burgmuller
Galatea .....	Jensen	Rosebud .....	Mayer
Grace .....	Mayer	Sailor's Dream .....	Pridham
Hour of Prayer, Lefebvre-Wely .....	Hungarian Dances No. 6 .....	Scherzo .....	Jadassohn
Hungarian Dances No. 6 .....	Brahms	Serenata, La .....	Braga
Hungarian Dances No. 7 .....	Brahms	Song of a Hero .....	Volkman
Idylle .....	Lysberg	Souvenir de Varsovie .....	Wallace
Impromptu .....	Henselt	Still is the Night .....	Abt
Junge Tanzerin, Die .....	Mayer	Tempo di Ballo .....	Scarlatti
Lied .....	Jadassohn	Victoria Nocturne .....	Richards
Lied .....	Jadassohn	Waltzers Presilled .....	Wagner-Bendel
Matador March .....	Oesten	Wanderer, The .....	Schubert-Heller
Mazurka .....	Ervitte	Whispers from Erin .....	Rockstro
Mazurka .....	Puidant	Woodland Whispers .....	Stanley
Melanconie, La .....	Mayer		
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Your Soul ..... Noel Johnson  
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Lady Mary Ramsay	Campbells are Coming, The
Loch Earn	Coughtnaghan's Rambles, The
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would only come together. Many such books from their sheer paper weight should command bigger prices than they now sell for. The unfair part in connection with these books is that a reprint in sheet form taken from one of them retails for nearly as much as the book itself."

#### Resolution Passed by National Association of Sheet Music Dealers.

**B**E it resolved by the National Association of Sheet Music Dealers, in convention assembled, that the Dealers' Association express and convey to the Publishers' Association the sense and opinion of the Association regarding matters of mutual concern.

The Association views with alarm the tendency which is apparently growing on the part of certain large and most respectable publishers to issue bulletins or circulars offering, ostentatiously to schools and colleges and all connected therewith, rates of discount, which are not compatible with their wholesale rates or sound business principles.

The association believes that such cut-rates are not offered by the certain publishers referred to in a spirit of unfairness or antagonism to the dealers, but are offered by one publisher in order that his own retail business is not endangered by similar offers made—or thought likely to be made—by another publisher.

The dealers believe that the Music Publishers of America should recognize the fact that the dealers have been untiring in their efforts to bring about better conditions in this trade, and that a responsible dealer does not cut prices on a publisher's goods until the publisher by a printed offer to the retail trade forces him to either meet the publishers' retail prices or lose the trade of the school or individual involved.

The dealers believe that the wholesale prices and discounts that they are receiving are in the main fair and equitable to dealer and publisher alike, and that the greatest and most crying evil of this business is the cut retail prices forced by a few publishers.

The dealers would respectfully urge the publishers that they carefully consider the situation, remembering that a special retail discount offered by one publisher and not by all gives no one an advantage, but, on the other hand, merely reduces the profits of all concerned.

They ask that the publishers lay aside mutual suspicions and distrusts, if any such may exist, and work harmoniously together for the benefit of the entire trade.

The N. A. S. M. D. respectfully suggests that the confining of school-college rates of discount be limited to the institutions themselves, and that the individual teachers connected with such institutions are not to be discriminated in favor of, but that the school discount be regarded as a quasi, wholesale rate, only for institutions which resell to their teachers and pupils.

The N. A. S. M. D. warmly commends the action of certain publishers in setting a fixed annual price on their new issues and recommends that such action be adopted as rapidly as possible by the other houses.

In conclusion the Association believes that it is merely mentioning a recognized fact in stating that the conditions in the music business are to-day unstable and generally unsatisfactory, that the dealers are not usually able to employ a sufficiently number of trained and experienced clerks to properly serve their clientele and

that the remedy lies in the publishers harmoniously and unanimously working together to restrain themselves from cutting retail prices.

That the Association believes such action imperative, as the leading dealers are now confronted, as they see the wholesale prices stationary and retail prices constantly lowered by the producer, with forced consideration of the probable necessity of either withdrawing from the field, or of seeking publishers' profits as a means of existence.

In behalf of the National Association of Sheet Music Dealers, to the Music Publishers of America, for the furthering of better and more legitimate business conditions and the best interest of the dealer, publisher and consumer, this resolution is most respectfully submitted.

#### Secretary's Report to National Sheet Music Dealers.

**T**O the second annual convention of the National Sheet Music Dealers' Association just held in New York Secretary R. W. Heffelfinger presented a comprehensive report. From this are taken the following references of interest to the Canadian trade:

"A survey of the conditions and reports that have reached the secretary has shown that the music business has been probably more immune from the general disturbed conditions than any other branch of business or merchandising to which attention has been called. It is true that the piano business has suffered considerably, and other lines have suffered, but whether the general conditions have been such that the people have been driven to seek solace in musical compositions or not we are unable to definitely say, yet the fact remains that the music business has been in as prosperous, if not a more prosperous, condition than last year. There have been many encouraging features, one of which was the impetus given to the local associations throughout the year. This matter of local associations, whether it be State or city, especially of the city associations, is one of the biggest things that this association can encourage. We have our very greatest friends in the traveling men on the road, who can be of very great use in spreading the propaganda of local organizations. The trouble with this business, especially those that might be classed among the smaller lines, is the mutual distrust of one competitor of another, and ninety-nine times out of a hundred that distrust and the acts that result therefrom, are due to the lack of knowledge of the other man. You will find ninety-nine times out of a hundred that your competitor is just the same sort of man as yourself. He may not know as much about the business as you do, but right down under the skin he is just the same kind of a man you are. And if he does not look at things as you do, perhaps a little broadening of his understanding might make him grow into a man worth while.

"It is believed that the reports of fatalities in the music business have been proportionately less than the general depression in most lines. I think the sheet music business to-day—barring a few things open to correction, and that this Association desires to assist in correcting—is on a healthier plane than it has been for some time.

#### *Cost of doing Business.*

"From researches the secretary has made he thinks it is safe to make the statement that the average cost of selling a dollar's worth of sheet music varies from

### EGYPTIAN MARKET FOR MUSICAL INSTRUMENTS.

Cairo merchants sell between 250 and 300 pianos yearly. Egyptians like highly decorated cases, and German manufacturers, who understand this taste, have been for years building instruments in compliance with it.

The preferred color here is black, nicely polished but not varnished. Natural mahogany has also found favor in recent years. Pianos are little advertised in this country, one firm, the Societe Anonyme de Publicite, handling practically all the advertising done in this

locality. This firm will advertise anything in any part of Egypt. There are no wholesale dealers in the country, the retailers importing their own pianos from foreign countries and receiving usually a credit of six months. To find a sale here among the middle class a piano should not cost more than £40 to £42—at which price a good instrument is expected.

As the climate of Cairo is very dry it is absolutely necessary that the interior woodwork of a piano be able to withstand great heat. American instruments have apparently given great satisfaction in this respect, both in Egypt and the Sudan.—(Britannia Abroad.)

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- |   |   |   |
|---|---|---|
| Haydn Wood,<br>"Love's Garden of Roses.<br>O Flower Divine.<br>The Gunner.<br>Khaki and Gold. | Leslie Elliott,<br>On the Road to Ballyshee.                                | Wilfrid Sanderson,<br>A Longing.  |
| Montague Phillips,<br>Wake Up!  | Hermann Lohr,<br>I Dream of a Garden of Sunshine.                           | Teresa Del Riego,<br>My Son.  |
| Edward German,<br>The Drummer Boy.  | Kennedy Russell,<br>The Stars that Light My Garden.<br>Who's For This Flag? | Dorothy Forster,<br>Dearest, I Bring You Daffodils.<br>Just a World of Roses.           |
| Charles Willeby,<br>A Heap of Rose-Leaves.  | H. Lyall Phillips,<br>Friends Again.  | I Wonder if Love is a Dream.  |
| Ethel Barnes,<br>Soul of Mine.  | Guy d'Hardelot,<br>Roses of Forgiveness.<br>My Garden.<br>Your Heart.       | May H. Brahe,<br>The Call of the May-Time.  |
|   |   | Sivori Levey,<br>He Met Her on the Stairs.<br>Daddy and Baby.<br>His Little Teddy Bear. |

### SONG CYCLES

- Desert Love Songs.....Robert Coningsby Clarke  
Songs of the Southern Isles.....Hermann Lohr

### VALSES

- La Valse que nous Aimons.....Armand Vecsey  
Rose in the Bud.....Dorothy Forster  
"Petrograd" Russian Valse.....M. Michel  
London Pride.....London Pride  
Love in My Garden.....Reginald Benyon  
The River of Dreams.....Albert Sirmay  
Where My Caravan Has Rested.....Hermann Lohr  
.....Felix Bord

### PRODUCTIONS

- Oh! This Love, (Papa's Darling).  
Whoops Daisy, (After the Girl).  
Good-bye Girls I'm Through, (Chin Chin).  
Just Because It's You, (The Little Cafe).

### REGULAR STOCK LINES

- Knitting.....Muriel Bruce and Baron Aliotti  
Your King and Country Want You.....Paul A. Rubens  
Where My Caravan Has Rested.....Lohr  
Wonderful Garden of Dreams.....Dorothy Forster  
Little Grey Home in the West.....Lohr  
A Little Love, a Little Kiss.....Sileau  
Song of Songs.....Moya

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thirty to thirty-five cents for each dollar sold. There are instances in which the cost is higher. Personally, I have had, as shown by my figures for the year 1914, an average cost of 22.6 per cent. for every dollar sold. That is by far the lowest average cost I have ever had. But the average cost is probably between 30 and 35 per cent. Some houses run one year 25 per cent. and then the next year 30 per cent. It is perhaps best to figure upon 35½ cents as the average cost of selling a dollar's worth of music.

#### *The Question of Profits.*

"As to the profits to-day received on music. From profits received a number of years ago, your secretary has an opinion somewhat different perhaps from that of our worthy president. Your secretary believes there is more profit in the sheet music to-day (I am speaking of the standard business, not the popular), for the publishers are doing a business so much greater than they did before, that their total income is greater. It is true that many of our large publishers may find that during the year their business may not have been running into the thousands, or seven figures perhaps, but they find that where twenty years ago they might lay out \$30,000, to-day they may be laying out \$100,000, or even more. The fact remains that the music business to-day, though we do not make as much on the individual sales, either the publisher or dealer, as thirty or forty years ago, the amount consumed is so much greater that the profits are in excess of those of twenty or thirty years ago.

"But gentlemen, that point emphasizes in the mind of your secretary the idea for our team work. Our gross profits are in the aggregate greater, but not in proportion as our volume of business grows. We have to be more careful to-day than we were years ago. Say, where we are doing \$100,000 worth of business we must look out more carefully than when we did a business of \$20,000. (Here the secretary read an extract from the report of the Book Dealers' Association.)

"The idea there, gentlemen, that I would like to put before the assembly for consideration is through the dealers in the various towns co-operating with the literary or music editor on the various newspapers to secure better reviews of new publications and matters of interest to the music trade. It is a fact that most of the reporters on our daily papers are glad to learn of any of those matters. If the matter was brought properly to their attention no doubt every newspaper in the United States carrying a musical department would be glad to print a notice of such things of interest. This is given as a suggestion for further consideration."

#### **Cost of Conducting Sheet Music Business.**

HERE followed considerable discussion as to ways and means for securing the desirable information regarding the cost of doing business from members of the association and others. One member declared that his cost of doing business had been between 29 and 31 per cent. during the past thirty years; another said the cost would be 40 per cent. or more. The representative of one prominent Western house declared that close and accurate figuring had shown the cost to be 39 per cent. It was the general opinion that the cost of handling "popular" music was not so great as

the cost of handling standard music owing to lower clerk hire and quicker turnover, although in some cases the profits were not at all satisfactory.

One member, the head of a chain of music stores, said: "Our business is rather diversified and is scattered over several States. The cost ranges from 27 to 42 per cent. Losses in one place are made up in another, and it is a pretty hard matter to form definite conclusions. I do not think that the average dealer knows what his cost of doing business is. The fact is he has so much money invested, and in one year shows more profit than in another. With us it differs from 22 to 27 per cent., and sometimes runs to 35 per cent."

#### **Too Many New Issues.**

ANOTHER matter discussed was the "question of new issues, in which the plan is adopted of charging a fixed sum per year." In connection with this the secretary said: "I wish to state that that was put in because I approve quite heartily of the plan. There are several things that prompt that consideration. In the first place, there are many publishers who have given us a lot of new issues without knowing what they were giving us, and not even stopping to consider what they were giving us. In one month we receive as much perhaps as \$47, and in another month \$25. On the other hand, many dealers see the bills come in and have forgotten just how long since the last bill came, and perhaps they have taken the new issues without knowing what they were paying for. The tendency, if the amount is not large, would be perhaps for some dealers to cut the new issues, and that would put upon the publishers the care of scrutinizing the issues, and would probably curtail a lot of mediocre stuff that a publisher issues in the year's work. The only objection that has come to the secretary's ear has been from one or two dealers, and that is that they had no way of keeping a record to see what they got for their \$20.25 worth. A list could be printed and they could check it off."

The discussion revolved around the practices of one particular house which contracts to send out a certain number of new issues annually and does not charge for any excess over that specified number. The general opinion was that there should be a cutting down in the number of new issues. The discussion ended with the adoption of a motion asking the publishers to fix a minimum price for the year on their envelopes.

#### **Methods of Keeping Stock.**

NEXT came the discussion of the best method of keeping stock and various members described their methods. One used the stock wrappers for every piece of music or book and when the wrapper was empty replenished the stock. Another used the wrapper system and in addition kept a card index of all music in stock and much music not handled. Still another dealer used the card system for stocking music books and loose-leaf books, convenient to handle, for sheet music. On one side of the card is a record of the stock at intervals and on the back the amount ordered. The cards and books are so arranged as to give figures of stock on hand at a glance.

In the discussion of the disposal of unsaleable stock it was agreed that carefulness in buying went a long way toward solving the problem.

The discussion regarding the best method of taking care of soiled music resolved itself into a motion, which was carried, and in which the publishers are requested to grant the privilege to the dealers of returning a stated amount of music in a certain time, and that the charge be not more than six per cent. of the original cost.

### Twenty-Cent Popular Edition Advocated.

SOME interesting comments were made during a discussion of the question as to whether the music dealers of New York are justified in handling popular music, and the methods of selling music in the ten-cent stores was also considered, as were the different conditions existing in various sections of the country and relating to the sale of popular music. In this connection the following resolution was adopted: That the National Association of Sheet Music Dealers go on record in favor of the establishment of a line of popular music to be retailed at twenty cents net, to cost from ten to twelve cents wholesale, and with the specific understanding that such music is not to be sold to the ten-cent stores, nor to any jobber who would sell it to the ten-cent stores.

### Want More Returns from Rolls.

**S**PEAKING at the banquet following the Publishers' convention, Mr. Nathan Burkan, a well-known New York attorney, included this paragraph in his remarks: "We are not getting our just returns from the piano-roll manufacturers, and on that we are going to make another fight. To be plain, they are not giving us an honest count. We are obliged by law to accept their returns as to the number of rolls manufactured, and in many instances the royalty statements they issue are ridiculous. In some instances, large quantities of rolls have been purchased as a check on a manufacturer and yet when his royalty statement came in, no record of them appeared whatever."

### MUSIC MEN OF PRINCE ALBERT TAKE ACTIVE INTEREST IN PRODUCTION OF "THE MIKADO."

One of the finest amateur productions ever staged in the West was given here in June, when the Prince Albert Choral Society presented Gilbert and Sullivan's evergreen opera before crowded and appreciative audiences. The items of interest to readers of this Journal are the fact that the conductor was Mr. W. J. Dann, manager of the McLeod Co.'s Music Department; Mr. F. W. Musselwhite of the Musselwhite Music Co. sustained the part of Nanki-poo, while Mr. Robert Barrie, a well-known local piano man, managed the financial end. The local press commenting on the production said: "The thoroughness of the production and the confidence with which it was rendered made the interpretation of the opera such as few amateur societies could equal. . . . The whole performance went with such a swing that it reflects the greatest credit on Mr. W. J. Dann, the talented conductor. Mr. F. W. Musselwhite who had one of the hardest parts to play as Nanki-poo did it with great skill and rendered his songs in fine voice. The way in which the box office receipts mounted up caused Treasurer Barrie's face to beam with delight."

### WHERE PETTY THEFTS ARE POSSIBLE.

In three different instances the Journal has been told of petty thefts continuing over an extended period by the boy who does the customs work for music stores. These went undetected for some time owing to the absence of a receipt from the customs' department. The boy simply was handed so much money by the cashier and he returned so much, the balance being charged to customs' duty without any way of verifying the exact amount paid. This is a matter worth looking into.

### IMPORTANT APPOINTMENT IN PUBLISHING FIELD.

An announcement that has created considerable interest in music trade circles in Britain and one that reflects great credit upon the old established house of Joseph Williams, Ltd., London, is the appointment of that firm to publish the 12 books of pianoforte music selected by the Associated Board of the Royal Academy of Music and the Royal College of Music for the local 1916 examinations in music. Such an appointment speaks for itself, making comment unnecessary.

## NEW MUSIC

Copyrights  
entered at  
Ottawa

30373. "The Forty-Eighth Highlanders." By Lillie A. Brooks. (Song.) Toronto, Ont.
30380. "She Was Just a Dancer in a French Cafe." Words by Frank Sturgis. Music by Sam Smart.
30381. "That's When I'll Marry You." Words by Al Rubin.
30382. "Gaskill." Music by Rennie Curnack.
30383. "I'm on my way to Dublin Bay." One Step March by Stanley Murphy. Arranged by Riea Denmark.
30383. "I'm on my way to Dublin Bay." Fox Trot. By Stanley Murphy. Arranged by Riea Denmark.
30384. "On the Day of Old Bonbay." Words by Edward Madden. Music by Melville Morris.
30385. "Premier." March Two-Step. By Geo. S. Irish.
30397. "Hail to Selton." March with Song and Chorus. Words by Mary Lucille Lewis. Music by Seneca G. Lewis.
30405. "Canada For Ever." Words by Henry E. Cross. Music by Arthur J. Ansley. Vancouver, B. C.
30409. "Inspiration Rag." For Piano. By J. Keith Milne.
30425. "My Prairie Queen." Words by Chas. A. Mack. Music by Chas. A. Admit. The Medicine Hat Music Co., Medicine Hat, Alta.
30427. "I'm Going Back to See You, Mama." by J. H. Kemp.
30428. "Soldier!" Words by Aileen Beaufort. Music by Jean Atkinson. Jean Atkinson, Edmonton.
30442. "Raymond Fox Trot." By Harry H. Raymond.
30443. "Piedmont." (Waltz.) Comic Song. Words by Alfred Bryan. Music by Ebert Van Abele.
30444. "Carous Day in Dixie." Words by Jack Yellen. Music by Albert Gumbale.
30445. "Outside." Words by Arthur Goodhart and Joe Goodwin. Music by Herman Paley.
30446. "You Better Start Working on Your Wedding Gown." Words by Joe Lyons. Music by George Straight.
30447. "Home Was Never Like This." Words by A. Seymour Brown. Music by Albert Gumbale.
30448. "Chin Chin." (Chorus Your Heart and Let Me In.) By A. Seymour Brown. (Words and Music.)
30449. "My Trilly Maid." Song. By Harold Attridge, Bobby Jones and Billie J. Morrissey.
30450. "Tango Queen." March Two-step. By Harry J. Lincoln.
30451. "Songs from the Tropics." Waltzes. By Harry J. Lincoln.
30453. "The Canadian Boys." Words and Music by Florence Heathcote. Winnipeg, Man.
30456. "To the Downfall of the Kaiser." By Elizabeth Findlay. (War Song.) Toronto, Ont.
30459. "When the Boys Come Marching Back." Words and Music by Harry Brayshaw. Westboro, Ont.
30463. "Canadian Jack's Flag." Words and Music by M. J. Miner. Newmarket, Ont.
30465. "Hymn of Love." Words by A. W. A. Bartlett. Music by Madame Julie Vivian. A. W. A. Bartlett, Toronto, Ont.
30466. "For Country and For You." Words by Tom Wilkinson, Jr. Music by A. Livingston Ashworth. Tom Wilkinson, Jr., Heath, Alta.
30469. "My Country's Call." Patriotic Song. Words by Wm. Forsythe and W. J. Corbett. Music by W. J. Corbett. Montreal, Que.
30473. "Canadian Highlanders." A Scottish Lament. Words by Lillie A. Brooks. Music by Ernest R. Bowles. Anglo-Canadian Music Publishers' Association, Limited, London, Eng. and Toronto.

**NEW COMPANY: MUSIC PUBLISHERS' ASSOCIATION, LIMITED.**

This Company has been registered with 50 members, each liable for £3 in the event of winding up. Objects: To take over all or any of the assets and liabilities of the Music Publishers' Association, established in 1881, and carrying on business at 27 Regent Street, W., London, England. The first members of the committee are: J. H. Larway (Chairman), W. W. A. Elkin (Elkin & Co., Ltd.), E. Goodman (Chappell & Co., Ltd.), H. S. F. Judd (Ascherberg, Hopwood & Crew, Ltd.), F. S. Ashdown (Edwin Ashdown, Ltd.), J. K. Curwen (J. Curwen & Sons, Ltd.), A. V. Broadhurst (Enoch & Sons), C. A. Lucas (Metzler & Co., 1909, Ltd.), S. H. Page (Phillips & Page), D. Ross (R. Ricordi & Co.), A. E. Bosworth (Bosworth & Co.), C. A. Boettler (Gould & Co.). No person shall be eligible as a member of the committee who shall not be a music publisher or a director or other officer of a company carrying on business as music publishers. Secretary: C. J. Dixey. Registered Office: 27 Regent Street, W., London.

**COPYRIGHT SOLD FOR \$4,500.**

After some spirited bidding at the recent auction sale in London of W. Morley & Co.'s copyrights "The Children's Home" (F. H. Cowen) was secured by Messrs. Leonard & Co., represented in Canada by Anglo-Canadian Music Co., Toronto. The price was \$4,500.

**PUBLISHERS AND DEALERS—BOTH IN CONVENTION AT NEW YORK. OFFICERS FOR 1915-16.**

At the 21st annual convention of the National Music Publishers' Association of the United States recently held in New York the following officers were elected for the next year: President, Walter M. Bacon, of the White-Smith Music Co., Boston; Vice-President, Michael Keane, of Boosey & Co., New York; Secretary, Walter Eastman, of Chappell & Co., New York.

The portion of the proceedings of interest to the Canadian trade are reported elsewhere in this issue as are those of the National Association of Sheet Music Dealers, whose officers for 1915-16 are: Chas. W. Homeyer, Pres.; Harrold Orth, Vice-Pres.; and R. W. Heffelfinger, Sec. Treas.

**PUBLISHERS' COURT ACTION SETTLED.**

Word is received from New York that the action brought by Boosey & Co. against the Empire Music Co. and Jack Von Tilzer for the alleged infringement of the copyright on "I Hear You Calling Me" through the publication of the song, "Tennessee, I Hear You Calling Me," including several bars of music closely resembling that in the plaintiff's publication, has been settled. The settlement permits the Empire Music Co. to withdraw its bond of \$3,000 and forego giving any accounting of the sales of "Tennessee, I Hear You Calling Me," to Boosey & Co., who were granted a permanent injunction against the Empire Co. against using the title or disputed bars of the piece. The settlement was made by advice of the court, owing to a dispute regarding the fact as to whether Boosey & Co. had perfected the copyright of "I Hear You Calling Me," but in the main the decision is a victory for the plaintiff in the fight for the protection of copyright.

**ENOCH & SONS NEW MUSIC OF THE MONTH.**

Dr. Brewer, in "My Heart's Memory," has caught the spirit of Tschernacher's plaintive verses, says a British press report, and has given them so simple and taking a melody, also a musically written accompaniment that should secure immediate appreciation for it. "The Golden Day" is a dainty ditty from the pen of David Emmell, set to pretty words of Helen Taylor's. Much can be made of its suave and expressive qualities by capable tenors. "Fairy Laughter," Ivor Novello, a charming song, that will please the children and their elders as well. "Fulfillment," Julius Harrison, a song requiring much emotional expression to give it due emphasis. It is not vocally easy to sing, but is well worth study and trouble to master its little melodic difficulties, when it will be found particularly effective.

This firm's new issues are: Vocal—As I went a-roaming (May H. Brahe), Fairy Laughter (Ivor Novello), Michael O'Leary, V.C. (Sir Frederiek Bridge), (Alb.) Red Letter Days (Easthope Martin), Sylvan (from Five Canzonets) (Landon Ronald), Sweet as her roses (Sir Frederic Cowen), Golden Bird; as a vocal duet (for high or low voices) (Haydn Wood), The Rose and the Star (Alma Goetze). Instrumental—Cesar Franck (organ), The Enoch Organ Library Toccata arr. for pedal organ by R. A. Bellairs; Cesar Franck (organ), Chant Heroique arr. for pedal organ by R. H. Bellairs; F. S. Salaman (piano), Friends in War and Peace.

**"THE PIANOMAKER" ON CARY & CO.'S NEW ISSUES.**

"A Hammock Song," Monk Gould. A lullaby swing song, graceful both in melody and accompaniment. Miss Lucy Nuttall is singing it with marked success on the concert platform, and the demand for it we learn is increasing daily. A racy song of the sea is Percival Coffin's "Boundless Sea," very useful for baritones, who can render it with the necessary "push and go." It is a song likely to soon force its way into public esteem. "If love be ours," Percival Coffin. The old story told over again in simple verse, woven into a musical setting that will appeal to a far larger section of the public than many songs with more claim to originality, because of its adherence to idiomatic musical expression, quite easy of comprehension by the masses. "My Little Lad"—song soliloquy—Percy Elliott, and "Hindustan," Ernest Crampton, are two new commendable songs. Dorothy Forster's "Come—for it's June," was first published about twelve months ago, and the many editions of it that it has been found necessary to issue since proves the hold it has secured in the appreciations of the public, both at home and abroad. It is one of Miss Ruth Vincent's favorites, and her artistic renditions are no doubt greatly influencing its popularity. We are not surprised, therefore, to learn from the publishers that it is proving one of the most successful songs they have ever produced.

The first time I read a good book, it is like making a new friend. When I read it over again it is like meeting an old one.



## METRONOMES Made In Canada

The "Mountain" Brand  
Is Ready for Delivery

As a result of the war the supply of Metronomes was suddenly cut off. We believed that Metronomes could be made in Canada. We investigated, and experimented, and now have produced a thoroughly satisfactory article.

It is in handsome mahogany finish, with absolutely reliable mechanism—wholly a made-in-Canada product. It is neatly boxed for delivery by parcel post or otherwise.

WRITE FOR PRICES

# I. MONTAGNES & CO.

Musical Merchandise Importers  
WHOLESALE ONLY

Ryrie Building  
Yonge and Shuter Streets

## TORONTO

## KESSEL'S VIOLINS

### Violin Cases

Ready for Shipment

We have recently received a large initial shipment of Violins from the well-known factory of KESSEL'S at Tilburg, Holland.

The reputation of these goods for quality and workmanship, material and tone is world wide.

Prices are surprisingly low for the quality—and retailers can make a good profit.

## BEARE & SON

VIOLIN EXPERTS and  
MUSICAL INSTRUMENT DEALERS  
TO THE TRADE ONLY

117 King St. W. - TORONTO



To our many and respected clients: Please read an extract from a letter from England of Dec. last:

"Even at the cost of losing some of our business over here, we shall send to you all the stock we can, whatever the cost may be to

us, so that you may, as far as possible, execute all orders received from the Catalog."

So reliable have Beare & Son's Strings become that we have recently trebled our sales. Do you carry our lines? If not send immediately for a Trade Catalog.

## BRANTFORD PIANO CASE CO., Ltd.

BRANTFORD, - CANADA

### EQUIPMENT

#### Factory

Length, 250 feet  
Width, 50 feet  
2 stories high

#### Boiler and Engine House

40 feet by 70 feet

#### Dry Kilns

With a drying capacity of 10,000 feet per day. Our kiln system guarantees that the lumber will never shrink nor swell, as all sap is taken from the lumber instead of being dried in it.

With factory, machinery, men and experience to manufacture as no other firm can, in any finish and any quantity.

PIANO CASES  
BENCHES  
CABINETS

FOR  
PLAYER ROLLS  
DISC RECORDS  
TALKING MACHINES

Get us to submit designs or we can work from your own drawings

Brantford Piano Case Co., Ltd.  
BRANTFORD - - - CANADA

M. S. PHELPS, President and General Manager



**NEW HAMILTON SALESROOMS.**

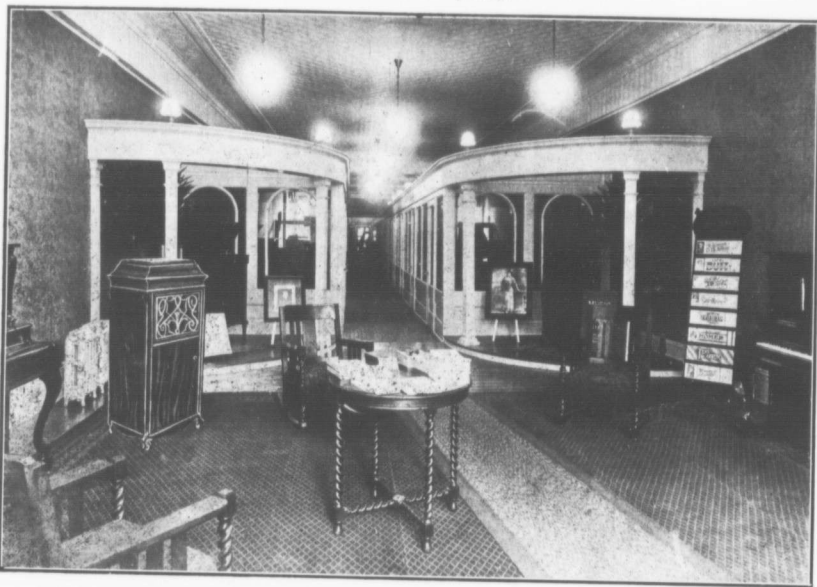
**R. S. Williams & Sons Co., Ltd., Open New Store.  
Formal Opening Well Attended.**

The formal opening of the new salesrooms now occupied by the Hamilton branch of the R. S. Williams & Sons Co., Ltd., took place on Friday and Saturday, June 25 and 26. Many hundreds of Hamilton people took advantage of the occasion to visit the new premises, which have been magnificently fitted up for the business of the firm.

The new "Home of Music" is located at 21 King Street East, and the firm take considerable satisfaction

branch of the R. S. Williams & Sons Co., Ltd., is well pleased with the location and premises supplied him by the firm and is more enthusiastic than ever as to the success of their efforts to give Hamilton citizens efficient service in musical instruments of all kinds.

During the holding of the formal opening the firm presented a continuous programme of music. The local management received a visit from Mr. R. S. Williams, president of the firm and Mr. H. G. Stanton, vice-president and general manager, from Toronto, who heartily congratulated Mr. Addison on the success of the opening.



In the Hamilton Branch of the R. S. Williams & Sons Co., Ltd.

from the fact that the finish and lay out was the work of a local contractor.

The main show room is in white enamel and the six sound-proof demonstrating rooms are in mahogany and mission. The general offices are also on the main floor. The equipment includes a commodious recital hall, which it is planned to use quite freely during the coming season in giving recitals. In addition to the main show room there are three special piano display rooms and a separate show room for used pianos. The pianos being handled include Chickering, New Scale Williams, Ennis and Krydner.

The phonograph branch of the business has received a large share of attention in planning the new salesrooms. As the illustration shows, the Edison Diamond Disc will be the leader in this department. The policy of this house is to give its patrons a choice of makes and not to be confined to a single line.

Mr. Stanley D. Addison, manager of this Hamilton

**J. W. WOODHAM TOURS MARITIME PROVINCES  
IN THE INTERESTS OF HAINES BROS.**

Mr. J. W. Woodham, general manager of the Foster-Armstrong Co., Ltd., manufacturers of the Haines Bros. lines has returned from a two months' tour of the Maritime provinces.

"Business is better in Nova Scotia and New Brunswick than in Ontario and Quebec," stated Mr. Woodham to the Journal, "though, of course, the war has its undesirable effect there too. In Prince Edward Island the slump in sales of fox ranching products is felt." Altogether, however, Mr. Woodham has returned from his Eastern trip quite well pleased with results and with prospects. He is now preparing an exhibit of Haines Bros. pianos and players for the forthcoming National Exhibition in Toronto.

A showcard can be brightened up by an appropriate picture cut from a magazine being pasted on it.

### THIRTY PER CENT. REDUCTION IN OTTO HIGEL MUSIC ROLLS. NEW TWENTY-FIVE CENT ROLL.

An important trade announcement is that of the Otto Higel Co., Ltd., Toronto, advising their clients of a reduction in prices of music rolls of their manufacture and also the introduction by them of a new roll to retail at 25 cents.

The new 25 cent roll is spooled, boxed, labeled and is cut on a good grade of paper. The music is well arranged and in every way represents good value. It is produced with the idea of meeting the requirements of dealers who want something to fill the demand for a cheap roll, that will not injure the player piano nor choke it up with paper lint. This new roll is named the "Star Music Roll" and sixty-two titles were included in the July Bulletin of these rolls. Additions will be made every month.

Of probably greater importance is the thirty per cent. reduction in retail prices of Solo-Artist Rolls (hand played) and Solodant Music Rolls. The new price list of these became effective July 1st as follows:

Rolls	formerly	\$2.00	now	\$1.40
"	"	1.75	"	1.25
"	"	1.50	"	1.00
"	"	1.25	"	.85
"	"	1.00	"	.70
"	"	.75	"	.55
"	"	.50	"	.35

### TORONTO DEALERS REDUCE ROLL PRICES.

At a special meeting of the Toronto Piano Retailers' Association the agreement concerning music roll discounts effective September 1st, 1914, was temporarily rescinded. This was owing to the reductions in list prices by the music roll manufacturers and to enable the retailers to clear out their stocks.

The Toronto public is now able to buy 65-note rolls as low as 15 cents per roll, 88-note rolls at 45 cents and hand played rolls at a discount of fifty per cent.

### PIANO MAN EXPERT CURLER.

During the curling season there is nothing outside of business that interests Geo. W. Armstrong of Fort William, Ont., quite as much as this game. The accompanying picture is from a photograph showing the winners of four trophies out of six for the 1915 season bonspiel, there being thirty rinks in competition. This rink won nineteen out of twenty-one played. His friends say of George that he can throw as good a stone in the game as he can an argument in selling a piano or player.



### GONE TO THE FRONT.

Mr. Gordon E. Levy, assistant advertising manager of the R. S. Williams & Sons Co., Ltd., Toronto, has gone to the front. Mr. Levy, who is a Queen's Own Rifles man, has two brothers at the front and slipped away without the formality of resigning his position for fear of encountering opposition, so anxious was he to go and "do his bit." Mr. Levy is succeeded by Mr. Russell Ward.

### WHY BAR THE DOOR?

**A**FTER asking the above question the Arrow, published as a house organ by a Boston music house, proceeds to explain why the door should not be barred to opportunity. Opportunity in this case is the music roll trade of which the Arrow says:

"An example of that which comes immediately to mind is the attitude of the average piano dealer to his player roll sale. About the quickest way to become unpopular with this gentleman is to mention player music rolls to him.

"What is the reason for this? Why is it that he makes no appreciable profit on music rolls, and why is he so apparently indifferent to the possibilities of a lucrative source of income from roll sales?

"This same dealer, in his talking machine department not only figures as his real profit his immediate profit on the sale of the machine itself, but also his eventual profit on the sales of records to his various kinds of customers.

"The man selling a player looks on rolls as a sort of necessary evil, and something to be forgotten as soon as the sale is over.

"Here is an opportunity pounding on the door. The player buyer wants music—otherwise the sale would never have been made. He will buy what he likes and a great deal of it if it is brought to his attention in the proper manner. Especially is this true in the early stages of his ownership.

"As rolls go, there seems to be no regular price for them; many dealers have not come to the proper realization of the case. There should be a process of education by the roll makers jointly or severally, and a one-price plan established, so that everyone would have an equal chance in that respect. Then dealers should every month write their player customers, telling of the new numbers, the same as they do their talking machine customers.

"An added reason which in itself ought to keep the dealer on the job is the way in which the majority of players are sold. When a customer buys a player on the instalment plan he will only pay promptly as long as he is really enjoying it. How can he thoroughly enjoy his player if he only has a dozen or two of rolls, and can't conveniently get more of the kind he wants?

"Keep your customers interested via the roll route, and you have welcomed Miss Opportunity with open arms. Best of all, she will reciprocate."

Mr. Harold W. Lyle of the Columbia Graphophone Co.'s foreign record department was recently married in Hackensack, N. J. Mr. and Mrs. Lyle spent their honeymoon in Canada visiting the Muskoka Lakes district and several leading Canadian cities.

### Julius Breckwoldt & Company

Manufacturers of

Piano Backs, Boards, Bridges, Bars, Traplevers and Mouldings

Sole Agents for Rudolf Giese Wire in Canada and United States

J. BRECKWOLDT, Pres.

W. A. BRECKWOLDT, Sec-Treas.

Factory and Office:

Saw Mills:

Dolgeville, N. Y.

Fulton Chain and Tupper Lake

### JOHN A. CRODEN BECOMES GENERAL MANAGER OF WILLIAMS PIANO CO. SEVERES CONNECTION WITH TORONTO FIRM.

Mr. John A. Croden has resigned the position of assistant general manager of the R. S. Williams & Sons Co., Ltd., Toronto, to go with the Williams Piano Co., Ltd., of Oshawa, in the capacity of general manager and a member of the Board of Directors. Mr. Croden, one of the best known and most aggressive piano men in Western Ontario brings to the Williams Piano Co. an experience of thirty-three years in marketing pianos and players.

In January, 1913, he resigned the management of Heintzman & Co.'s London and Western District branches, after eighteen years service to come to Toronto with the R. S. Williams & Sons Co., with whom he now severs his connection as stated. During his two and one-half years with the latter firm Mr. Croden has become thoroughly familiar with the New Scale Williams, Ennis & Co., Krydner and Everson lines manu-

every assurance of their interest in his welfare. In acknowledging the gift Mr. Croden expressed regret at the severance of such pleasant associations and stated that he would always cherish the friendships formed in Toronto.

The staff of the Hamilton branch of the R. S. Williams Co. also showed their friendship for Mr. Croden by presenting him with a handsome silk umbrella, and Mr. Stanley Addison, the local manager, gave him a gold Masonic emblem. Mr. Croden acknowledged the presentation with a few remarks thanking Mr. Addison and his staff for the tokens of esteem, and expressed the hope that his successor would receive the same hearty support in the future as he had in the past.

Before taking up the reins of office Mr. Croden spent a short holiday at his summer home at Port Stanley, where, with his family, he motored from Toronto.

### BABY-ENNIS CONVERTIBLE PLAYER.

Concerning the Baby-Ennis convertible player, which the Williams Piano Co., Ltd., of Oshawa, illustrated in their double-page announcement in the April issue of Canadian Music Trades Journal Alexander-Kay Co., Calgary, wrote the manufacturers as follows: "You will be pleased to know that we were successful in disposing of the Baby-Ennis Convertible Player Piano before it was on our floor 24 hours. This is another design that is sure to meet with favor, and should also be a great seller. You are to be congratulated upon leading the market with such a player. Kindly ship us another in *Satin Finish* at your very earliest convenience."

### A BOOSTER FOR GODERICH.

Mr. Alex. Saunders, head of the Goderich Organ Co., Ltd., at Goderich, Ont., one of the most active manufacturers on the list of members of the Canadian Manufacturers' Association, and has served in various official capacities, attended the recent annual convention in Toronto. In spite of unfavorable industrial conditions that have prevailed for more than a year Mr. Saunders looks forward to a big impetus in both domestic and export business.

Incidentally Mr. Saunders is a consistent Goderich booster. He has a magnificent home there, surrounded by beautifully wooded grounds. Out of business hours he divides his time between superintending the flower and kitchen gardens on his own grounds, working his farm at the outskirts of the town or trolling in the Maitland River which empties into Lake Huron at Goderich. Mr. Saunders is always ready to expatiate on the attractions of Goderich where there are located a number of beautiful summer homes and a large summer hotel.

### HAMILTON MAN COMPOSES FOUR PART SACRED SONG.

Mr. A. Lorne Lee of Nordheimer's Hamilton branch is the composer of a new four part sacred song, "I Know He Saves Me," arranged for S. A. T. B. This is copyrighted both for Canada and the United States and is a credit to Mr. Lee, as are the very attractive music window displays which he is continually preparing for the Hamilton store.



Mr. John A. Croden

factured by the Williams Piano Co., Ltd., the R. S. Williams & Sons Co. having the Toronto agency of these pianos and players.

Mr. Croden takes up the reins of his new office with a determination to put into the business the energy and aggressiveness that has already been characteristic of his connection with the music trade business. It is his purpose to co-operate with the officials of the Williams Piano Co., Ltd., in their determination to go after business in true British style and to uphold the highest ideals in the manufacture of pianos and player pianos. No effort is to be spared to strengthen and improve their organization and their service to dealers.

Just as Mr. Croden was about to take his official departure from the Toronto house he was detained in the piano department on the fourth floor and with a group of his associates about him was made the recipient of a handsome club bag. This was accompanied by the hearty good wishes of these present who extended to Mr. Croden

### PIANO MEN GOOD FISHERMEN.

The "snap" is of Messrs. Cyril and Joseph Robitaille, the well-known Quebec merchants, taken at the Summit Club. The salmon trout shown put up a strong fight and took over two hours to land.

The Messrs. Robitaille are enthusiastic automobilists, horsemen, fishermen and excellent shots with gun or rifle. They are members of fishing clubs and spend



Messrs. C. and J. Robitaille

occasional holidays during the summer season at their favorite sport.

Mr. Tanney of the Sherlock-Manning Piano Co., London, happened along in time to verify the Robitaille brothers account of their fishing trip with the photo and incidentally accepted their testimony of Sherlock-Manning in the shape of a splendid order. Their Sherlock-Manning business increases each month.

### NEW UNIVERSAL ROLL AT THIRTY CENTS.

#### Change in Names and Reduced Prices.

Coincident with a visit to the Canadian branch of the Universal Music Co. by Mr. Paul J. Stroup, New York, manager of that firm, is the announcement of a new roll to retail at thirty cents. Other important changes in the Universal line are announced by circular letter to the trade as per their announcement in this issue.

As will be noticed the Universal lines will be under two classifications only, viz.:—"Metrostyle-Themodist" and "Metro-Art," the latter being hand-played. These will replace the Themostyle, Themo-Art and Uni-record rolls.

Of equal or greater importance is the new price list which represents reductions of from forty to fifty per cent. New catalogues will be available for distribution at an early date.

The thirty cent roll is to be known as the Metrostyle-Themodist popular edition music roll. This is spooled and has metal adjustable flanges, metrostyle phrasing and accent perforations.

Referring to the price reductions Mr. Stroup emphasized the advantages to the retailer. The prices would, he predicted, give a new impetus to player trade sales and would prevent price cutting in the sale of rolls. The new prices, more than ever justified the dealer giving this department the business-like attention necessary to success.

### RETAIL WAREROOMS TO BE REMODELLED.

#### Gourlay, Winter & Leeming Firm Decide on Extensive Changes.

Extensive alterations have been decided upon by Gourlay, Winter & Leeming, Toronto, for their warerooms at 188 Yonge Street. A long term lease is held on the property and in view of the location justifying the most attractive and most modern music house that can be put on the property the firm have passed upon plans providing for an entire remodelling of the building interior and the reconstruction of the front.

The company's general offices, which have been in the building will be removed to the factory, where on the ground floor ample space is available with excellent natural light. The Yonge Street building will be entirely devoted to retailing Gourlay and Gourlay-Angelus instruments and other lines now being handled by the firm of Gourlay, Winter & Leeming or that will be arranged for.

The removal of the offices and the changing of the stairway and elevator will make it possible to greatly increase the floor space for selling purposes. In the meantime the firm have been conducting an extensive building sale.

As stated in the last issue of the Journal the Gourlay, Winter & Leeming firm is to be incorporated with a capitalization of one million dollars. Mr. R. S. Gourlay continues at the head of the company and the other executive officers will be his two sons, Mr. D. R. Gourlay and Mr. A. H. Gourlay, his son-in-law, Mr. E. A. Breckenridge, and Mr. Walter R. Winter.



Nordheimer's 22 year old prize winner "Perfection," at the Toronto Open Air Horse Show on Dominion Day. For 18 years this old veteran has been doing a "square," "upright" and "grand" business in moving pianos and is still going strong. "Jim" Sutherland, his driver, has been a quarter of a century with the House of Nordheimer and has just as much energy as has "Perfection."

**CANADA'S MUSICAL DEVELOPMENT.**

"In considering the musical status of Canada one cannot fail to be impressed with the musical development of the Canadian people during the past few years," observed Mr. Albert Nordheimer, head of the Nordheimer Piano & Music Co., Ltd. "That development is marvelous and it is creditable to the musicians and musical organizations of this country." Concerning the place of the piano in this development Mr. Nordheimer remarked upon the discrimination of musicians who want the best pianos and are capable of making the selection.

**GOOD PHONOLOA YEAR.**

Mr. A. B. Pollock, head of the Pollock Mfg. Co., Ltd., of Berlin, Ont., manufacturers of the Phonola, grows more enthusiastic over the prospects for the new type being brought out by him, equipped with amplifying chambers, invented by Mr. Welker of the Pollock Mfg. Co.

Owing to delay in securing a cabinet of suitable design and finish the appearance of the new Phonola on the Canadian market has been somewhat prolonged. A number of musicians and tone experts have been present at demonstrations of the new Phonola and have expressed wonder at the improved tone resulting from the employment of the sound chambers. These are of different sizes on the principle of pipes in an organ, the sizes being scientifically determined.

In the meantime Mr. Pollock gives favorable reports of trade in the other styles made by him and also of the sale of Fonotipia, Jumbo and Odeon records.

**ON THEIR THIRD YEAR.**

Messrs. Montagnes & Co., musical merchandise importers, whose headquarters are in the Ryrie Bldg., Toronto, have just commenced their third year of business. When, in future years, the members of this firm engage in retrospective studies of their career they will consider their second year with interest if not with approval.

The war so upset their business that it made necessary an entire readjustment in agencies. They have added line after line until now they are well pleased with their representations. In this issue they specialize on metronomes, which they are having made in Canada. They are putting out the "Mountain" brand with every confidence in its merit and value and the fact that it is of Canadian make.

**PREDICTS GOOD FALL BUSINESS.**

As a result of personal observations, while making a recent tour among a number of his customers, Mr. J. A. Sabine of the Music Supply Co., Toronto, predicts that fall business in Columbia lines will be good. In centres supported by agricultural territory there is no complaint of buying power lacking. There is, however, a prevalent disinclination to buy that would be readily dissipated by news of an important Ally victory in Europe. In some lines of Grafonolas and Graphophones Mr. Sabine's firm has been unable to secure sufficient quantities to fill all orders, but conditions in this respect are improving every day. In the meantime they report a fifty per cent. increase for the month of June over

the corresponding month of 1914, and an increase of one hundred per cent. in April.

**TRADE BRIEFS.**

Mr. A. A. Baxter of the Nordheimer staff in Toronto has returned to business after a month's vacation spent in New York and Atlantic City.

Mr. R. H. Easson, vice-president of the Otto Higel Co., Ltd., Toronto, is spending his vacation among the Berkshire hills.

Mr. John Montgomery of Edmonton, a Woodstock Old Boy, has been visiting his brother Ald. Robert Montgomery, the well-known music dealer of Woodstock, Ont.



Mr. A. McCausland, Factory Superintendent of the Otto Higel Co., Ltd., Toronto, whose return to Canada was reported in the last issue.

Mr. A. E. Windsor, superintendent of the Karn and Morris factories at Woodstock and Listowel respectively, was a recent trade visitor to Toronto. Mr. Windsor, who resides in Listowel, states that shipments have continued surprisingly good.

Mr. H. J. Wharin of W. Bohne & Co., piano hammer and string manufacturers, Toronto, spent a week visiting the Ontario piano factories. Mr. Wharin made the trip by motor car and was impressed by the promising condition of crops, which are an encouraging prospect of good fall trade.

Mr. Frank S. Jost, manager of Doherty Piano Co., Ltd., of Clinton, Ont., who had been absent from business owing to illness is at his office in good health and spirits. While home trade has savored of the general conditions his firm is taking care of a large export order for organs.

Mr. Otto Higel of Toronto, accompanied by Mrs. Higel and their son, Mr. Ralph O. Higel, enjoyed a delightful motor tour of the Eastern States driving Mr. Higel's touring car, the body of which was designed by himself and built to his own specifications. They covered 2,200 miles without an untoward incident.

Mr. Percy Armstrong, formerly manager of the Mason & Risch talking machine department, but who has been in another line of business for the past year has joined the selling organization of Nordheimer Piano & Music Co., Toronto, with which firm he will specialize in the talking machine branch.

The Music Supply Co., Toronto, distributors of Columbia lines, are recommending a Columbia advertising sign to their dealers. This is a day and night sign of transparent glass supported by two nicked pillars and hung by chains. No lights are visible but a brilliant light results at a trifling cost for power. A special price is quoted Columbia dealers.

M. S. Phelps, head of the Brantford Piano Case Co., Ltd., Brantford, Ont., is putting through a number of substantial orders for piano cases in spite of the slump. To bridge over the slack time in this branch Mr. Phelps has taken up cabinet business with good success and this with other specialties has made his one of the busiest factories in Ontario.

The Thomas Organ Co. of Woodstock, Ont., report good success with the two-manual organ, featured by them in the last issue of the Journal. This is especially adapted for churches, Sunday Schools, chapels or studios and many piano dealers have been able to secure orders for this instrument where the finances or the requirements did not justify a pipe organ.

Mr. J. D. Ford, the popular manager of the Phonograph department at R. S. Williams & Sons Co., Ltd., Toronto, is making his annual vacation this year a honeymoon. Mr. Ford was married in Berlin on July 5th to Miss Jean Pollokowsky, formerly a valued member of his firm's selling organization. Mr. Ford and his bride spent their honeymoon at Lake of Bays, Muskoka.

"Highlanders Fix Bayonets," Columbia record A1766, is a favorite. It is most ably sung by Albert Weiderhold, a native born Canadian, whose birth place is between Guelph and Elmhurst. Mr. Weiderhold has a magnificent dramatic baritone voice and sings exclusively for Columbia records. Another stirring song by the same artist is "Belgium Forever," also recorded on A1766.

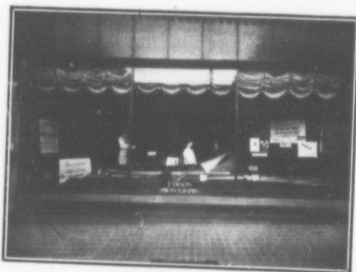
"Talking about good business," said Mr. E. J. Wright, manager of the Wright Piano Co., Ltd., Strathroy, "it may seem a little unnatural to add to the factory during war times but we have had to do it." When a Journal representative dropped in on Mr. Wright he had just given orders to go ahead with a two-storey addition. "The past four months," said he, "have been the best in our history. Of course," added Mr. Wright, with his characteristic smile, "we have gone after it harder than ever."

Trade in the new store has been quite encouraging, although we are still getting settled, reports Mr. Frank Stanley of Toronto, who is getting his new Yonge Street store in order well in advance of fall trade. "But getting away from business," said he, "I only hope

base fishing will keep up to as good a ratio compared with the last trip as this year's business compared with last year." Mr. Stanley has the faculty of leaving the worries of business occasionally while he enjoys a few days at his favorite pastime, fishing.

"Last year was a very good one with us," said Mr. W. K. Watterworth, head of Evans Bros. Piano Co. of Ingersoll, referring to trade conditions recently, "but there has been more uncertainty this year. While we believe we are doing a fair proportion we never seem to know a week ahead whether we should close down or whether we should work overtime." Mr. Watterworth recently purchased one of the town's handsomest residences, the grounds of which take in an entire block of frontage, flanking on the main street. Among the improvements made was the addition of a handsome garage.

"The buying power is in the hands of the farmer, all right," opined Mr. J. F. Sherlock of the Sherlock-Manning Piano Co., London, to the Journal recently, "and to prove it I might say that in nine days my son and I have made a sale a day at retail to farmers within driving distance of London." Mr. Sherlock, however, considers that the majority of salesmen dealing with



The Phonograph Shop, Ottawa, where Edison and Columbia lines are featured.

farmers do not give the latter credit for knowing more about pianos and prices than they give evidence of. "Furthermore," added Mr. Sherlock, "the farmer of to-day is not to be bulldozed into signing an order. His confidence has to be secured in a way that does not force a sale onto him."

#### AN EXPERT NEEDED.

Little Maggie had watched a man tune the piano and was told it was for the purpose of improving the sound. One day when her infant brother was crying she said: "Mamma, can't I telephone for the baby tuner?"

#### THE LESSER EVIL.

Mrs. Homespun—"What'll we contribute to the minister's donation-party?"

Farmer Homespun—"Wal, I dunno, Hannar! Taters is 'way up, pork is 'way up, fowl is 'way up—we'll save money by giving him money."

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